THE LIVES AND CHARACTERS Of the ANCIENT Grecian Poets.

WITH

Their HEADS curiously Engraven on COPPER-PLATES.

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The SECOND EDITION.

LONDON:

Printed for B. MOTTE and C. BATHURST, at the *Middle-Temple-Gate*, *Fleet-Street*; and sold by STEPHEN AUSTEN at the Angel and Bible in *St. Paul's Church-Yard*. 1735.

class 1446.97.4
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THE PREFACE.

THE Pleaſures and the Diſtaſts, which we receive from former Years and Men, are chiefly owing to ourſelves: Their Favours affect us not, unleſs we apply them; and their Injuries have no force, but what they borrow from our Folly. The Good *People of Antiquity never benefit us, 'till we work our ſelves with Pains into their Acquaintance: and the* Bad *never corrupt us, but when we court their Company. It is on this account that, while we neglect the Old Examples of Ignorance or Vice, the Patterns of Wit and Virtue engage our Curioſity as well as our Eſteem. And among theſe, we entertain a particular Affection for the celebrated Authors of Ancient Times: We are deſirous of underſtanding their Ac-*

tions and Fortunes as well as their Writings, and are the more eager to enquire into Their private Story, the more agreeably they divert us with the Adventures of other Men.

Yet Envy and Ingratitude have done their beſt to deprive us of this Satisfaction: Many of the Great Maſters ſurvive only in the Front of their Labours; and we read the whole Hiſtory in a Line of the Title-page. Fame, with the ordinary Spirit of Informers, diſcovers Ill-nature in her very Praiſe; and under the pretence of giving a Loud Sound to their Memory, excuſes her ſelf from giving a Diſtinct one. Now the POETS *have a deeper ſhare in this Misfortune than the Profeſſors of other Arts and Studies. Philoſophers commonly leave numerous Sects behind them, which endeavour to enlarge their own Credit by ſwelling the Legends of their Founders. Orators, being allowed a hand in the Buſineſs of State, paſs down in the Current of common Hiſtory: And the Hiſtorians themſelves, while they illuſtrate the Times they live in, entwiſt their private Affairs with the Memorials of publick Actions: and, borrowing the Vanity of an Art to which they lend Materials, never fail to draw their own Picture in their nobleſt Work. But the Poet, by the Rules of his*

his Order, forſwears Buſineſs as heartily as Riches: He is to cover himſelf from the World with Shades and Privacy; and even the Noiſe of his own Praiſes muſt not be ſo great as to break the Cloud which inveils his Perſon. If he chance to addreſs his Verſes to the Honour of the preſent Age, then perhaps Poſterity may know the City, and the Times he lived in: But his chief Affairs lye among the old Race of Mortals; He is to revive Heroes that have died in their very Braſs: And though he may poſſibly reſcue Them from the Gulf of Time, he is Himſelf commonly ſwallowed in the Attempt.

If the MUSES *have been civilly treated in any Chronicle, it muſt be in that of the* Grecian *Affairs. As they are reported to have been born in that Country, ſo they might with more Juſtice be ſaid to have given Birth to it. The Language, the Arts, the Civility, the Laws, the Religion, and the very Triumphs of* Greece, *all ſprung from their Fountain, and were all nouriſhed by their Streams. Nor indeed was their Service ill repaid, while the good Effects of it continued. In the flouriſhing Height of Wiſdom and of Empire, the Poets were ranked among the Guardians of the State;*

and

and a Victory in one of their Contentions in the Theatre, obtained as fair a Place in the publick Regiſters, as the Actions of a ſucceſsful General. But when by a mutual failure, Greatneſs began to languiſh for want of the Incitement of Wit, and Wit to ſink becauſe unſupporeed by Greatneſs; the Poetick Tribe, like a decayed Family, not only ſuffered in their own Credits, but were unable to ſecure the Honours and the Atchievements of their Predeceſſors. The Old Heroes in the Art of Verſe had their Trophies ſcattered about in the wide Field of Hiſtory; but their weak Poſterity could not gather them into a Pile, and ſo they have rolled down in the ſame Confuſion to our Times.

To pick up ſome parts of theſe divided Honours, and to lay the Sacred Fragments together, is the Deſign of this ſmall Attempt. The Cementing, the Poliſhing, the giving the nice Touches of Symmetry and Life, ſhould be the Care of nobler Artiſts.

It was thought convenient, not to ſtop at thoſe admired Maſters, whoſe Labours ſurvive as well as their Memory; but to take in the moſt celebrated of the other Train, who live on the Stock of their Antient Glory; and have made that *their Paſſport*

through

through ſo many Ages, ſince their trueſt Credentials have been loſt upon the Way.

Some Endeavours after their proper Characters have been added in both Diviſions, becauſe their Wit makes the beſt part of the Story; and becauſe to give the Life of an Author without ſpeaking of his Works, is no wiſer Conduct, than to write the Memoirs of a Prince or Hero, and to omit the Relation of his Exploits.

A

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OF

THE

Lives *and* Characters

Of the ANCIENT

Grecian Poets.

PART I.

The Life of HOMER.

THE Age and Country of *Homer* have exercis'd the Criticks, more than all his Works: Hiſtorians are ſo much in the dark about theſe Points; that, if they were to be determin'd by a Majority, 'twould be hard to find two on the ſame ſide. In the mean time the Men of his own Profeſſion have made their Advantage of this uncertain Diſpute; have been willing their Great Maſter ſhould be acknowledg'd of Divine Original, as well as their Art: And advis'd the contending Cities to reſign the Prize to Heaven. Without doubt the Honour of Poeſy is much advanc'd by the Noble Controverſy about its Author; and while we own *Homer* to be Him,

——— *Cujus de gurgite ſacro*
Combibit arcanos vatum omnis turba furores.

From whoſe Immortal Stream the Tuneful Train
Derive their Tranſports and their Secret Vein:

We have the greater Veneration for him, the leſs we are acquainted with his Source.

As when Old *Nilus*, who with bounteous Flows,
Waters an hundred Nations as he goes,
Scattering rich Harveſts; keep's his Sacred Head
Among the Clouds ſtill undiſcovered.
BATHURST *on* SELDEN.

If we take the Pains to examine all the ancient and modern Calculations, and compare them with one another, we find the greater part of the Votes declaring *Smyrna* the Place of his Birth; and fixing the time of it, between One and Two hundred Years before the Building of *Rome*. But then if we enquire farther into the Particulars, the Proſpect grows infinitely Darker; and he has ſcarce more Fables in his Poetry, than Authors have confuſedly multiplied about his Life.

Indeed *Herodotus*, who according to his own Account † liv'd but Four hundred Years after him, is ſaid to have drawn up the entire Story of *Homer*. And we have ſtill among his Works a Piece, which promiſes us the ſame favour by its Title; tho' Learned Men have not yet agreed to acknowledge it for Genuine. However, it cannot fail of a civil Reception, while it is not manifeſtly convicted as a Cheat. And, ſuppoſing the worſt, why may not we as well entertain our ſelves with the feign'd Hiſtory of a Perſon we admire, as with the fancied Statue or Picture, when the true are irrecoverably loſt? In thoſe

† In *Europe*.

Arts,

Arts, if one ſingle Mark or Feature be but known, there is ground enough to proceed on in forming the whole Piece. And here, after all the ſtrange Reports, we have ſtill certainty enough for a Foundation. Therefore, while we ſtick to the common Notion form'd of him by all the World, of a blind, indigent Bard, ſtrowling up and down, and owing all his poor Subſiſtence to his Muſe; ſhould the larger Memorials not appear ſtrictly true, yet they muſt needs ſeem in ſome meaſure pleaſant and agreeable, when they are built on ſo good a Bottom.

If then we may be allowed to tell the Tale after *Herodotus*; His Mother *Critheis* was born and liv'd at *Cuma* in *Æolia*; where, happening to be with Child by a ſtol'n Embrace, her Guardian after her Parents Death, to avoid the publick Scandal, ſent her away to a Friend of his at *Smyrna*; which City had been lately founded by a Colony from *Cuma*. Within a little time after her remove, going with the Proceſſion of Women to a Feaſt, celebrated near the River *Meles*, ſhe was ſuddenly brought to Bed of *HOMER*; and gave the Boy the Name of *Meleſigenes*, from the Place of his Birth.

Upon this Accident, ſhe was oblig'd to leave the Gentleman, to whoſe Care ſhe had been commited by her Guardian, and to ſet up in *Smyrna* for herſelf; getting her Livelyhood by her Work. This thriv'd ſo well with her, that ſhe did not only procure a competent Maintenance, but could afford to bring up her Son in the Arts and Improvements proper to his Age Her Induſtry and Prudence gain'd her ſo fair a Character in the City, that in a little time ſhe receiv'd the Addreſſes of one *Phemius*, an eminent Teacher of Letters and Muſick; and after a long Siege, at laſt conſented to marry

him. The old Gentleman admir'd the extraordinary Parts of his Son-in-Law; and taking all the Care in the World of his Education, found him quickly ſo far beforehand with the reſt of the Scholars, as to be able to cope with his Maſter in his own Art: And in ſhort, at his Death, left him all his Effects, and the Command of the School.

Our Poet, falling to his Hereditary Profeſſion, ſoon advanc'd it to ſuch a prodigious Degree, as to make himſelf the common Wonder, not only of his Countrymen, but of all the Strangers that reſorted to *Smyrna* on account of the Great Corn Trade, for which that City was famous. Among other Foreigners who applied themſelves to him for the Benefit of his Converſation; one *Mentes*, the Maſter of a Veſſel, and a Man, as Times went, of tolerable Knowledge and Learning, was ſo taken with his Company, that by a great many fair Promiſes, he prevail'd with him to leave his School, and to go aboard for *Leucadia*, the Merchant's own Country. The main reaſon of his Compliance ſeems to have been the extraordinary deſire he had of informing himſelf in the Manners and Cuſtoms of different People; which he judged would be of great uſe to the Deſign he had before form'd, of making Poetry the Buſineſs of his Life.

He had now furniſh'd himſelf with abundance of Remarks on the Places occuring in his Travels; when, by reaſon of his ordinary Infirmity, a terrible Humour in his Eyes, not being able to make the whole Voyage, he agreed to be left at *Ithaca:* being recommended to the care of one *Mentor*, an Acquaintance of the Merchant's, and a Man of the greateſt Character for Juſtice and Hoſpitality, in that Iſland. And here it was that he picked up the main part of his Stories about

about *Ulyſſes*. His Old Friend the Merchant, returning ſome time after, and finding his Eyes a little better, took him Aboard again; and carrying him about to many Places, at laſt landed him at *Colophon*, where his Indiſpoſition returned ſo violently as to take away his Sight.

He had reaſon to be tired of rambling now, and accordingly, as well as he could, repaired home to *Smyrna*. But it ſeems he had loſt all his Intereſt there, by leaving the City after ſo unaccountable a manner. So that finding himſelf in a fair way to be ſtarved, he reſolved to take a Journey to *Cuma*, where his Anceſtors had lived; and to ſupport himſelf as well as he could upon the Road, by his Begging and by his Muſe. But finding his Poetry take very much in a little Town on the Way, he ſettled there for ſome time, and got his Victuals by haranguing the People in Verſe. However, ſupplies did not come in ſo faſt, but that he quickly grew as Hungry as ever; and ſo took his leave of his Patrons, and went in earneſt for *Cuma*. Here, ſurprizing the People with his Songs and his Art, he was encourag'd to addreſs the Council for a Maintenance; engaging upon that Conſideration, to make their City the moſt Famous in the World.

The greater part of the Magiſtrates were at firſt inclined to accept his Propoſal; only one of the grave Gentlemen declaimed bitterly againſt admitting him; and told his wiſe Brethren among other things, that if they made a Cuſtom of taking all the Ὁμηροι, or *Blind* Strowlers, into their Protection, the Town would be filled in a little time with a company of uſeleſs Creatures, fit for nothing in the Earth but to breed a Famine.

And to this Accident *Homer* owed his Name. After much Debate, this Opinion carried the Day, and was proclaimed by the Cryer; decreeing no Support to be given to the Petitioner. Surprized at the ſad Diſappointment, he left *Cuma* for *Phocæa*; only wiſhing the Inhabitants at his Departure, that there might never riſe a Poet in their Country, to celebrate ſo ungrateful a People.

Arriving at *Phocæa*, he plied his old Trade of Poeſy; and made a ſhift by repeating and ſhowing his Verſes, to keep Body and Soul together. There happened then to live in the City, one *Theſtorides*, a raskally ſort of a Pedant, whoſe Talent reached no farther, then to teach Children their Letters. However he had Senſe enough to admire the Excellency of *Homer*'s Art; and thought he ſhould make a fair Prize, if he could trick him out of his Wit. With this Deſign, he made his Applications after a very civil Manner; and promiſed the Poet to allow him a convenient Subſiſtence, upon condition he might have the liberty of tranſcribing thoſe Pieces, which he had already by him, and whatever he ſhould compoſe farther. *Homer* was glad of any ſecurity from Hunger and Cold; and ſo, without ſuſpecting any Knavery, agreed to live with the Fellow; and to give him what liberty he pleaſed in relation to his Writings. Under the Care of ſuch a Patron, he is ſaid to have wrote the *Leſſer Iliad*, * which began

Ἴλιον ἀείδω καὶ Δαρδανίην εὐπωλον.
Ἧς περὶ πολλὰ πάθον Δαναοὶ θεράποντες Ἄρηος.

I ſing *Troy*'s Plains for Generous Steeds renown'd;
Where the Brave *Greeks* ſuch bloody Labours found.

* *Ariſtotle* denies *Homer* to have been the Author of this Poem. *Poet.* cap. 24.

The-

Theſtorides having received this Poem, and a great many other Pieces, that his Gueſt put into his Hands, thought it was time for him now to be gone, and to make the beſt Market of them he could. Accordingly, ſtealing away from *Phocæa*, he went for *Chios*; and there opening a School, and publiſhing *Homer*'s Verſes in his own Name, they thriv'd ſo much better with him than they had done with their Author, that he quickly found himſelf poſſeſſed of a ſufficient ſtock of Money, and a larger of Reputation. Poor *Homer* all this while was living hard on his Wit at *Phocæa*; and ſeemed more concerned to provide himſelf neceſſary Suſtenance, than to venture an uncertain queſt after the Thief. But, a little while after, there happened ſome Perſons of Learning to arrive there from *Chios*; who, wondering to hear ſeveral Pieces of Poetry recited by *Homer*, that they had been obliged with from another Hand in their own City; took occaſion to give an Account of the new Schoolmaſter, and what a Trade he drove with his Verſes. *Homer*, underſtanding where his Sharper was fixed, reſolved to take the trouble of unkenneling him; and went preſently to the Seaſide to meet with a Veſſel for his Expedition. As ill-luck would have it, there were no Ships directly bound for *Chios*: however finding a Fleet ready to Sail to *Erythæa* with Wood, he thought it would not be much out of his way, if he embark'd with them for that City. Approaching the Mariners, he ſaid a great many fine things to them, and eaſily prevailed to gain admiſſion into one of the Veſſels. As ſoon as ever he was well ſeated, he began to ſhow his Gratitude and his Art; and made his Prayer for their good Voyage in ſuch Strains as theſe.

Κλῦθι Ποσειδάων μεγαλοσθενὲς ἐννοσίγαιε,
Εὐρυχόρου μεδέων ἠδὲ ξανθοῦ Ἑλικῶνος.
Δὸς δ' οὖρον καλὸν καὶ ἀπήμονα νόστον ἰδέσθαι
Ναύταις οἳ νηὸς πομπὸι ἠδ' ἀρχοὶ ἔασι.
Δὸς δ' ἐς ὑπώρειαν ὑψικρήμνοιο Μίμαντος
Ἀιδοῖον μ' ἐλθόντα βροτῶν ὁσίων γε κυρῆσαι.
Φῶτά τε τισαίμην ὃς ἐμὸν νόον ἠπεροπεύσας,
Ὠδύσατο Ζῆνα ξένιον ξενίηντε τραπέζην.

Hear me, Great *Neptune*, whom the Waves obey,
Whose Trident makes the trembling Shores give way;
But rules Fair *Helicon* with gentler Sway.
Grant these Good Men, that o're thy Realm are born,
A Prosperous Gale, and bless their safe Return.
While I securely reach the Sacred Lands
Which stately *Mima*'s awful Height commands.
Direct me to some Host that will be kind;
And aid my search; 'till the vile Wretch we find;
Who thus with impious Theft repays my Love,
And breaks the Rites of *Hospitable Jove*.

Whatever his Prayers might signify, they had a fair Gale to drive them to *Erythæa*. But here things did not go altogether so well as *Homer* could wish. For getting a Friend to enquire at the Harbour, he heard of no Ships that were ready to make a Voyage toward *Chios*. However to try his Fortune a little farther, he desired to be led along by the Sea-side, something lower to the Place, where the Fishermen used to ply with their Boats. Some of these appeared to be bound for *Chios*, but where so Churlish as to deny a poor blind Fellow the small favour of a Passage. *Homer* nettled at their rudeness, broke out into his ordinary Revenge of Verse.

Ναῦται

Ναῦται πονλοπόδεσι συγερῇ ἐναλίγκιοι ἄτῃ,
Πτωχάσιν αἰθὴ νοι βίον δύσζηλον ἔχοντες,
Αἰδεῖσθε ξενίοιο Διὸς σέβας ὑψιμέδοντ⊙.
Δεινὴ γὸ μέτοπις ξενίη Διὸς, ὃς κ' ἀλίτηται.

Hard hearted Villains, whom the milder Sea
Keeps (like its Cormorant) on Wrecks and Prey;
Expect *Jove*'s Vengeance; for his Bolts prepare:
'Tis *Jove* makes Strangers his peculiar Care.

Thus diſappointed of his Hopes he ſat down very melancholy on the Shore; when preſently after he heard the ſame Seamen bawling near the Land; they having been driven back by a Tempeſt to the Place where they ſet out. He did not fail to make his advantage of this Accident, but told them gravely, that the only Cauſe of their Misfortune was their baſe refuſal of his Requeſt; and engaged they ſhould have a good Voyage, on condition they would be more civil, and honeſtly take him in. The Fiſhermen, upon ſecond Thoughts, eaſily imagined ſomething more than ordinary in the Caſe; and conſented to hoiſt him into the Boat. But as ſoon as they had croſs'd the Sea, they went about their Affairs, and left the poor Paſſenger on the Beach to ſhift for himſelf. It ſeems he ſtraggled luckily enough toward *Chios*; but met with an Adventure in the way, which ſtop'd his Journey and his Deſigns. For happening in his Ramble to follow the Cry of a Company of Goats, that were feeding in the Country, he lighted at laſt on the Goat-herd himſelf; who enquiring into his Condition, and receiving a moſt lamentable Story of Troubles and Afflictions, took pity on the diſtreſſed Stranger, and led him into his Hut. As ſoon as they had refreſhed themſelves with

with a little Food, *Homer* beginning a pleaſanter Tune, and a Relation of his former Travels, worked himſelf into the entire love and eſteem of his honeſt Hoſt, and was obliged with a Lodging there for that Night. The next Morning, the Goat-herd thought it his Duty to acquaint his Maſter with the good Fortune. Accordingly, leaving *Homer* in the Cottage, with the promiſe of a ſpeedy return, he repaired to *Boliſſus*, (a Town hard by) where his Maſter lived, and informed him what a Miracle of a Man he had met with; deſiring his Advice in the Point how he was to be diſpoſed of. The Gentleman had no great inclination to countenance a blind Vagabond; however he ordered the Stranger to be brought to him, to ſee if he anſwered his Character. The Goat-herd returning to the Field, led *Homer* into Town, and preſented him to his Maſter. And he, after much talk, receiving full ſatisfaction of the Wiſdom, Ingenuity and Integrity of his Gueſt, intreated him to take up his Quarters there in the Houſe, and to engage in the Inſtitution of his Sons. *Homer* accepting the Propoſal with a thouſand Thanks, immediately fell to his Charge. And here it was that he compoſed abundance of his lighter Pieces, with univerſal Applauſe, particularly the *Battle of the Frogs and Mice.* The report of his reſidence in the Neighbouring Parts, ſoon reach'd *Chios*: Upon which Advice, *Theſtorides* thought fit once more to give him the ſlip, and was glad to ſneak away with the firſt Fleet, and ſeek his Fortune.

Homer, however ſatisfied with his new Patron's Favours, yet could not entirely forget the main deſign of his Expedition. So that after a conſiderable ſtay, he beg'd leave to carry on his firſt Purſuit, and to proceed for *Chios*. Here, tho'

tho' the Thief was fled who had occaſioned his Journey, yet he found his Labour very well ſpent, meeting with extraordinary Encouragement, and quickly raiſing himſelf a flouriſhing School; where he inſtructed the Youth in his own Verſes. And now, being arrived at a Happineſs he never before enjoyed, a plentiful Fortune, he got him a Wife, and reſolved to fix in ſo good Quarters. Under theſe eaſy Circumſtances he compoſed his Nobler Works; taking particular care to make a grateful mention of thoſe Perſons, from whom he had received the chief obligations of his Life. Thus he brings in *Mentor*, who had treated him ſo kindly at *Ithaca*, as one of the Prime Miniſters of *Ulyſſes*, and him to whom the Prince when he ſet forward for the *Trojan* War, committed the Charge of his Family, and his Concerns. And what is more Honourable, having occaſion to introduce *Pallas* in a mortal Shape, he gives her the form of *Mentor*. His Father-in-Law and Maſter *Phemius*'s Care he has repayed in that grateful Commemoration of him, in the firſt of the Odyſſey,

Κήρυξ δ' ἐν χερσὶν κίθαριν περικαλλέ ἔθηκε
Φημίῳ, ὅστις πολλὸν ἐκαίνυτο πάντας ἀείδων.

His ſhining Harp the Herald ſtrait reſign'd
To *Phemius*, Prince of all the tuneful Kind.

His Friend *Mentes* the Merchant ſtands too upon Record,

Μέντης Ἀγγιάλοιο δαΐφρονος εὔχομαι εἶναι
Υἱὸς, ἀτὰρ Ταφίοισι φιληρέτμοισιν ἀνάσσω.

Mentes my Name I boaſt, Stout *Anchial*'s Son:
And my juſt ſway the Sailing *Taphians* own.

The

The Fame of *Homer*'s Poetry was not now confined to *Ionia*, where he had paſſed his Life, but made an equal Noiſe in *Greece*. So that among the vaſt Number of Strangers that uſed to viſit him for the ſake of his Wit, ſome at laſt prevailed with him to take a Voyage into thoſe Parts. He was mightily pleaſed with the Invitation; and having in the firſt Place inſerted ſeveral honourable Touches on the City of *Athens* in his Poems, he ſet Sail, and arrived at *Samos*, where he took up his Winter Quarters.

During his ſtay there, his way of maintaining himſelf, was, at the Time of every New Moon, to go about, with a Chorus of Boys that led him, to the Houſes of the greateſt Perſons in the City, and to ſing this kind of Ballad, or *Waſſail* at their Doors.

Δῶμα περισελεπόμεσθ' ἀνδρὸς μέγα δυναμένοιο,
Ὃς μέγα μὲν δύναται, μέγα δ' βρέμει, ὄλβιός τ' ἀλ.
Αὐλὰρ ἀνακλίνεσθε θύρai. Πλοῦτός δ' ἔσεισι
Πολλὸς, σὺν πλούτῳ δ' ἠ ἐυφροσύνη τεθαλυῖα,
Εἰρήνη τ' ἀγαθή. ὅσα δ' ἄγγεα, μεσὰ μὲν εἴη,
Κυρβαίη δ' αἰεὶ καλὰ παρδόπι ἕρπετο μάζα.
Τῷ παιδὸς δ' γυνὴ καλὰ διφρέλα βήσεται ὑμμιν·
Ἡμίονοι δ' ἄξουσι κραιπόδες ἐς τόδε δῶμα.
Αὐλὴ δ' ἰσὴν ὑφαίνοι ἐπ' ἠλέκτρῳ βεβαυῖα.
Νευμαί σοι, νεῦμαι ἐνιαύσιος, ὥστε χελιδών
Ἔσηκ' ἐν προθύροισι· καὶ εἰ μέν τοι δώσεις εἰ δ' μὴ.
Οὐκ ἐσήξομεν. ἐ γὰρ συνοικήσονσι ἐνθάδε ἤλθομεν.

At our Maſter's great Houſe, merry Tribe, here we ſtand,
To praiſe his juſt Wealth, and applaud his Command.
Let the Bars be knock'd off, and unlock the proud Gate,
While Plenty and Peace make their Entrance in State.
May Joys here like Rivals, contend which ſhall Reign;
And *Ceres* with *Bacchus* the Combat maintain.

May

May the Nymph, whoſe ſweet Charms our young Patron have won,
Drawn by prancing high Mules, ride in Triumph to Town.
And when the gilt Coach its fair Load ſhall reſign,
Beneath her gay Feet may the bright Amber ſhine.
May her Wit to her Needle freſh Labours afford;
And o'er the rich Loom ſpread the Fame of her Lord.
Thus our Viſits and Vows we repeat thro' the Year,
And with the new Seaſons, like Swallows appear.
In th' Porch we wait your Boon: Say quick, wil't come or no;
We've a long round to make; when our Song's done we go.

This Begging piece of Cant, was held in great Veneration for a long time after in *Samos*, and uſed conſtantly to be ſung by the Boys on the Feſtival of *Apollo*.

In the Spring, *Homer* thinking on nothing but his Journey to *Athens*, embarked with ſome of the People of thoſe Parts, and landed at *Chos*. Here finding himſelf violently ill, and the Town being at a great diſtance from the Harbour, he laid down upon the Graſs near the Shore. In this Condition the Fiſhermen met with him, and encountered him with their Famous Riddle, of

Ἄσσ' ἕλομεν λιπόμεσθα, ἃ δ' οὐκ ἕλομεν φερόμεσθα,

(*Leaving what's took, what we took not we bring*),

which, they ſay, he not being able to expound, died with Grief. But the true Account is, that his former Diſtemper was the cauſe of his Death; which happened ſoon after in *Chos*. The People of the City, and the Paſſengers who had born him company thither, paid their laſt Reſpects to him in an Honourable Burial. His Tomb ſtood by the

the Sea-Shore, and had this Epitaph engraved on it in a later Age, when his Poems had gained the Approbation of all the World.

Ἐνθάδε ἡ ἱερὴν κεφαλὴν κατὰ γαῖα καλύπτει,
Ἀνδρῶν ἡρώων κοσμήτορα θεῖον Ὅμηρον.

In this bleſs'd Earth his Head old *Homer* ſhrouds,
The firſt of Heroes, or the laſt of Gods.

This is the miſerable account we have of *Homer*: theſe are the faint ſhadows Antiquity reflects at ſuch a diſtance. But if we recal the Mind from the dark view of his Story, and fix it all at once on the Reliques that he has left us, our Pity is turned into a deeper Wonder: We forget the rude Draught of his Perſon and Fortune, to contemplate on the nobler Image of his Soul. The blind Songſter immediately vaniſhes; and in his room we are preſented with the Father and Prince of Verſe, the Preacher of Wiſdom and Vertue, the Founder of Arts and Sciences, the Great Maſter of Civil Life, and the Counſellor of Kings.

The Ancients have heaped much higher Titles on him than theſe. But it is eaſy to obſerve, that their Rhapſody of Praiſes is rather founded on particular Excellencies, than on the entire Beauty of his Poems, and the juſtneſs of his whole Deſigns. They admired the vaſtneſt of his Thought, the torrent of his Words, the ſweet Charms of his Fictions, and the uſefulneſs of his Precepts and Counſels: But they had little regard to the Maſter-piece of his Divine Art, his Conduct and Inſtitution. It is true, *Ariſtotle* and *Horace* have laid down a number of Rules drawn from Nature and Reaſon; by applying which, they ſometimes applaud his Contrivance in General, and ſometimes inſiſt on the diſcovery of peculiar Graces. But then they either commend the whole, without examin-

examining the Parts; or elſe they illuſtrate the Parts without intimating their Relation to the whole. They either ſhow us the fine Machine at one view, without taking it to pieces; or elſe they lay thoſe Pieces at too great a diſtance, and never give them us all in the ſame Light. The moſt judicious and ingenious *Boſſu*, who built his Doctrine of the Epique Poem on the Foundation they had laid, is the firſt that has drawn *Homer* at his full length: Attoning, by this eminent piece of Service, for the many uſeleſs Labours of his Countrymen in the ſame Field; by which, in the Judgment of a Great Man, *They ſeem rather to have valued themſelves, than improved any body elſe.*

It is from *Boſſu* then, that we muſt thus learn the Deſign, the Conſtruction and the Uſe of the Iliad and the *Odyſſey*.

" In all matters which we undertake with deli-
" beration and conduct, the end propoſed is the
" firſt thing in our Minds, and that by which
" we govern the whole Deſign, and its parti-
" cular Parts. Now the End of the Epique Po-
" em being the Regulation of Manners; it is this
" the Poet muſt have firſt in his View, before he
" ſets to Work.

" But then, there is a great deal of differ-
" ence between the Philoſophical and the Po-
" etical Doctrine of Manners. The Schools con-
" tent themſelves with the conſideration of Ver-
" tues and Vices in general. The Inſtructions
" which they give are calculated for all States,
" People, and Ages. The Poet now, has a near-
" er concern for his own Countrymen, and a par-
" ticular eye on the preſent Diſtreſſes and Incon-
" veniencies that they labour under. With this
" deſign he chuſes ſome Moral Point, the juſteſt,
" and the moſt proper that he can imagine: and

" to

" to urge the Truth of it, he does not ſo much
" employ the force of Reaſoning, as the Arts
" of Inſinuation and Pleaſure; accomodating him-
" ſelf to the particular Cuſtoms and Inclinations
" of thoſe, who are either to be the Subject or the
" Readers of his Work. Now let us ſee how
" exactly *Homer* has anſwered theſe Rules.

" He found the *Grecians*, for whoſe Inſtruc-
" tion he wrote, divided into as many independ-
" ent States and Principalities, as they had
" Towns of any conſiderable Note; notwith-
" ſtanding which, they lay very often under a
" neceſſity of uniting in one Body againſt a Com-
" mon Enemy. Now it being impoſſible to join
" theſe two different Conditions or Governments
" in one Maxim of Morality, or a ſingle Poem;
" he has built them into two ſeparate *Fables*:
" One for *Greece* in general, as joined in a com-
" mon Body, tho' compoſed of parts otherwiſe
" not depending on one another: The other for
" every particular State, as they may be ſuppoſed
" to have ſtood, in time of Peace, when they had
" no Obligation to ſuch an Union or Alliance.

" As to the firſt of theſe; it is a known Re-
" mark, that in all Confederacies compoſed of
" independent States, the Good Succeſs is in a
" great Meaſure owing to the fair Underſtand-
" ing maintained by the Chief Commanders. And
" on the contrary, that ſcarce any Miſcarriage
" happens, which was not occaſioned by the
" Heats and Jealouſies, and Ambition of the
" different Princes; and the uneaſineſs they pre-
" tend to feel in obeying any ſingle General. So
" that the moſt uſeful Leſſon *Homer* could give
" his Countrymen, conſidered in this Relation,
" was to ſet before their Eyes the ſad Calamities
" which muſt neceſſarily fall both on the People
" and the Princes, by the unhappy Ambition,

Diſcord

'cord and Stubbornefs of the latter. He takes 'therefore for the Foundation of his *Fable* this 'grand Truth, That *the Miſunderſtanding be-* 'tween Princes is the ruin of their States.

'But this Truth, before it can be ſet in its 'full Light, has need of a Second to ſuſtain it. 'It is neceſſary in ſuch a Deſign, not only to re-'preſent the Confederate States at firſt quarrel-'ing among themſelves, and ſo, unfortunate; 'but to ſhow them afterwards reconciled and 'victorious. Let us ſee how he has joined theſe 'Matters in one ſole univerſal Action.

'Here are ſeveral Princes, independent one of 'another, united againſt their Common Enemy. 'The Perſon, who has been choſe *Generaliſſimo*, 'happens to offend the moſt Valiant of all the 'Confederates. The affronted Prince is enrag'd 'to ſuch a degree, as to relinquiſh the Union, 'and to enter into an obſtinate Reſolution of 'engaging no farther in the common Cauſe. 'This Miſunderſtanding affords the Enemy 'ſuch an Advantage, that the Allies are in a 'fair way to quit their Enterprize with diſgrace. 'The Prince himſelf, who made the Separation, 'is not without his ſhare in the Evils which he 'has brought on his Party: For having given his 'deareſt Friend leave to Succour them in an 'extream Neceſſity; this Friend of his is kill'd 'by the General of the Enemies. So the quar-'relling Chiefs being both grown wiſe at their 'own Expence, the Matter is taken up, and 'they join Forces as before. The happy Con-'ſequence of which Reconcilement is, that this 'Valiant Prince, who had withdrawn, not only 'brings the Victory to his ſide, but compleats 'his private Revenge, by killing with his own 'Hands the Author of his Friends Death.

'See here the firſt Plan of the Poem, and the 'Fiction uniting in one important and univerſal Action all the Particulars on which it is rais'd.

'Now this muſt be made probable, by the Circumſtances of Time, Place and Perſons. There muſt be Men found out of eminent Character 'and Fame either in Hiſtory or otherwiſe, on 'whom this Fable may be handſomly fix'd. *Homer* has choſe the Siege of *Troy*, and ſuppoſes the 'Action to have paſſed there. To that airy Gentleman of his Brain whom he fancies Valiant and 'Cholerick, he gives the Name of *Achilles*; his General of the Confederates he calls *Agamemnon*; and 'the Enemies Chief, *Hector*; and ſo of the reſt.

'He has ſtill another Task left; the accommodating himſelf to the Manners, the Cuſtoms and 'the Genius of his Auditors, the People of *Greece*; 'to engage them to read his Work, and to gain 'their Approbation, by the Praiſes he gives them: 'So that they might forgive him thoſe Faults 'which he muſt neceſſarily repreſent in ſome of 'his chief Perſonages. He has acquitted himſelf 'of theſe Devoirs to admiration, by making the 'Victorious Princes and People, all *Grecians*, the 'Anceſtors of thoſe whom he is concern'd to flatter.

'But not being content to propoſe only the 'principal Point of the Moral, which he deſigns to 'teach, ſo as to fill up the reſt of the *Fable* with vain 'Garniture and uſeleſs Incidents, he extends his 'Moral by its neceſſary Conſequences. For, in 'the Queſtion before us, it is not enough to 'know, that a good underſtanding ſhould be always maintain'd among Confederates; but 'tis 'a piece of Wiſdom of almoſt equal Importance, 'if any Diviſion happen, to keep it ſecret from the 'Enemy: that their Ignorance may hinder them 'from making any uſe of the Advantage. And, 'in the ſecond Place, while ſuch a Breach is not

'really

'really made up, but only diſguis'd, it is by no 'means adviſable to preſs on the Enemy very 'vigorouſly, leaſt we diſcover the Weakneſs which 'we are oblig'd to conceal.

'Now the Epiſode of *Patroclus* conveys theſe 'two Inſtructions in a moſt admirable Manner. 'For when he appear'd in the Arms of *Achilles*, 'the *Trojans*, taking him really for that Prince re-'concil'd and reunited to the *Grecians*, preſently 'ran away, and relinquiſh'd the Advantages which 'they before had over the Confederates. But '*Patroclus*, who ought to have been ſatisfied with 'this ſucceſs, aſſailing *Hector* too cloſely, and 'forcing him to a ſingle Combat, ſoon let him 'underſtand, that 'twas not the true *Achilles* which 'his Armour cover'd, but an Hero of much infe-'rior Proweſs. In ſhort, *Hector* kills his Antagoniſt, 'and recovers the Advantages his Men had loſt 'on the feign'd Reconciliation of *Achilles*.

'The *Odyſſey* was not made, like the *Iliad*, for 'the Inſtruction of all the *Grecian* States join'd in 'a Confederate Body, but for the uſe of each 'State as it ſubſiſted ſingly. Now a State being 'compos'd of two parts, the Head that Commands, 'and the Members that obey, both theſe have 'need of inſtruction; the one to govern, the o-'ther to ſubmit to Government.

'There are two Vertues neceſſary for a *Govern-'our*, Wiſdom to Order, and Care to ſee his Or-'ders put in Execution. The Wiſdom of a Poli-'tician is not acquir'd but by long Experience of 'all ſorts of Affairs, and by an exact Knowledge of 'all the different Forms of Regiment in the World. 'Then again, the Care of Adminiſtration never 'permits the Supream Governour to be far from 'home, but obliges him to a conſtant Reſidence: 'And thoſe Princes who ramble from their States, 'are in great danger of loſing them, in regard they

'give occaſion to the higheſt Diſorder and Confuſion.

'Theſe two Points may eaſily be united in the 'ſame Perſon. A King leaves his Subjects to viſit 'many Foreign Courts, where he informs himſelf of the Manners and Cuſtoms of ſeveral Nations: Hence there naturally ariſes an infinite 'Number of Incidents, Dangers, and Adventures 'very uſeful for advancing the Doctrine of Politicks. On the other ſide, this abſence of the 'King draws a thouſand diſturbances on the Kingdom, which are not concluded till his return, 'whoſe Preſence only can re-eſtabliſh Affairs; ſo 'that the Abſence of the King will have the ſame 'Part, and the ſame Effects in this *Fable*, which the 'Diviſion of the Princes had in the other.

'The *Subjects* have ſcarce need of any more than 'one general Maxim, which is, to ſuffer themſelves to be govern'd, and to obey faithfully; 'whatever Reaſons they may fancy to themſelves 'againſt the Orders they receive. 'Tis eaſy to 'join this Inſtruction with the other, by furniſhing 'this wiſe and induſtrious Prince with Subjects, 'who in his abſence are more inclin'd to follow 'their own Judgments than his Commands; and 'by ſhowing from the Miſeries which their Diſobedience brings upon them, the unhappy Conſequences which almoſt neceſſarily attend theſe 'Private Counſels when carried on in oppoſition to 'the Supreme Power.

'But now 'twas neceſſary that the Princes of 'the *Iliad* ſhould be Cholerick and Contentious; 'ſo it's as neceſſary in the *Fable* of the *Odyſſey*, that 'the chief Perſon be ſage and Prudent. This raiſes a mighty difficulty in the Fictions; becauſe 'this chief Perſon ought to be abſent, for the two 'Reaſons already given; which are eſſential to the '*Fable* and compoſe the principal Spring; and

yet

'yet he can't abſent himſelf, without tranſgreſ-
'ſing the other Maxim of equal Importance, that
'a King ought upon no account to ramble from
'his Country.

'It's true indeed, there are many neceſſary Cau-
'ſes which might be a ſufficient Covert to the Pru-
'dence of our Politician in this caſe: But then,
'ſuch a Neceſſity is important enough of *itſelf* to
'furniſh matter for a Poem; and this Multiplica-
'tion of the *Action* would be faulty. The Remedy
'therefore is, in the firſt Place, to fix this neceſ-
'ſity and this departure of the Hero, *without* the
'Bounds of the Poem. And, Secondly, the Hero,
'having been oblig'd to abſent himſelf for ſome
'reaſons antecedent to the *Action*, and placed *with-
'out* the *Fable*; he ought not embrace this oppor-
'tunity of inſtructing himſelf; and ſo wilfully keep
'from his own Dominions. For, at this rate his
'Abſence would be plainly voluntary, and they
'might juſtly impute to him all the Diſorders that
'broke out at Home.

'So that in the Conſtitution of the *Fable*, the
'Poet ought not to take for his *Action*, and for the
'Foundation of his Work, the departure of a Prince
'from his Country, nor his voluntary ſtay abroad,
'but his Return; and that too as it is retarded
'againſt his Will. This is the firſt Idea which our
'Poet gives us. His Hero makes his firſt appear-
'ance in a remote Iſle, ſitting by the Sea-ſhore,
'and ſurveying the Water with Tears in his
'Eyes; as the Obſtacle which had ſo long oppos'd
'his Return, and kept him from the ſight of his dear
'Country.

'Laſtly, As this forced Delay is ſomething more
'natural and more likely to happen in Voyages by
'Sea, *Homer* has judiciouſly pitch'd on a Prince,
'who reign'd in an Iſland.

'Let us ſee then, how he has fram'd the whole Action; making his Hero a Man of Years, as neceſſary for improving himſelf in Wiſdom and Politicks.

'A Prince being oblig'd to quit his Country, and to lead an Army of his Subjects on a Foreign Expedition; having glorioufly accompliſh'd this Adventure, is leading back his Victorious Forces to his own State. But in ſpight of all the Arts and Endeavours with which his Impatience can inſpire him, the Tempeſts keep him on the Way ſeveral Years, and caſt him on many Countries, differing in Manners and Government from one another. In the midſt of theſe Dangers which he encounters, his Companions, refuſing to obey his Orders, periſh all by their own Fault. Mean while, the great Lords in his Territories, abuſe his abſence, with the vileſt Inſolence, and put all Things in confuſion at home. They laviſh his Riches; they endeavour treacherouſly to murder his Son; they would conſtrain his Lady to accept one of them for a Husband; and carry on their violent Courſes with ſo much the more Liberty, in regard they perſuade themſelves, that he will never ſee them again. But, in the End, the Prince returns; and only making himſelf known to his Son, and to ſome Perſons who ſtill continued Loyal, and firm to his Intereſt, he is himſelf the Witneſs of his Enemies Impudence, He gives them their juſt Puniſhment, and reſtores to the Iſle that Peace and Tranquillity which had ſuffer'd Baniſhment with him.

'Here, as the Truth which ſerves for the Foundation of this Fiction, and which with it compoſes the *Fable* is, that the abſence of a Perſon from his Concerns, and his Negligence in his own Affairs, are the Cauſe of great Diſorders at home; ſo the principal and the moſt eſſential part of the

'*Action*

'*Action*, is the Abſence of the Hero. This takes up 'almoſt the entire Poem; for not only his real 'Abſence is of many Years continuance, but even 'after his Return, he does not let himſelf be pub-'lickly known: And this prudent Diſguiſe, of 'which he makes ſo great an Advantage, has the 'ſame Effects on the Authors of the Troubles, and 'on thoſe who know nothing of his coming home, 'as if he was ſtill abroad. So that he is abſent 'with relation to them, till ſuch time as he diſ-'covers himſelf in their Puniſhment.

'The Poet, having thus compos'd his *Fable*, and 'join'd the Fiction to the Truth, has made choice 'of *Ulyſſes* King of the Iſle *Ithaca* to ſuſtain the 'chief Character; and has diſtributed the inferior 'Parts among *Penelope*, *Telemachus*, *Antinous*, and 'what other Names he pleaſes.

'We need not here inſiſt on that multitude of 'excellent Precepts, which are ſo many Parts and 'natural Conſequences of the Fundamental Truth; 'and which the Poet has ſo artificially diſguis'd in 'thoſe Fictions, that are the Epiſodes and the 'Members of the Grand Action. Such are theſe 'Moral Advices. *Not to intrude into the Myſteries of 'Government which the Prince would keep ſecret.* This 'is repreſented to us by the Winds ſow'd up in a 'Leathern Bag, which the miſerable Companions 'of *Ulyſſes* would needs be prying into, and ſo loſt 'the uſe and benefit of them. *Not to be captivated 'by the Charms of an idle and unactive Life*; ſuch as 'the Songs of the *Syrens* invited to. *Not to ſuffer 'our ſelves to be beſotted with Pleaſure*, like thoſe 'Wretches who were chang'd into Beaſts by *Circe*; 'with an infinite number of other Inſtructions 'neceſſary for all ſorts of Perſons.

'This Poem is more for the uſe of the People 'than the *Iliad*; where the Subjects ſuffer more by 'the ill Conduct of their Princes, than by their

'own Miſcarriages. But in the *Odyſſey* the loſs of 'his Subjects can by no means be charg'd on the 'Hero: On the contrary, this wiſe Prince leaves 'no means untried to make them happy partakers 'of his return. Thus the Poet tells us in the *Iliad*, 'that he *Sings the Anger of* Achilles *the Cauſe of ſo 'many Grecian's Deaths.* In the *Odyſſey*, on the 'other ſide, he takes care to let us know, that '*the Subjects periſh'd by their own Default.*

'It is nevertheleſs very true, that theſe mighty 'Names of Kings and Heroes, of *Achilles*, *Aga-'memnon*, and *Ulyſſes*, repreſent no leſs the meaneſt 'Citizens than the *Cæſar*'s the *Pompey*'s and the *A-'lexander*'s of the World. Men of ordinary rank 'are equally ſubject to loſe their Eſtates, and to 'ruine their Families, by Quarrels and Diviſions, 'or by their negligence in managing their Affairs, 'as Perſons of the higheſt Quality. So that they 'have as much occaſion for *Homer*'s Inſtructions, 'as Kings themſelves, and are perhaps as capable 'of profiting by them *.

Thoſe that ſet up for Scepticks in Criticiſm, may eaſily ſay, that all this is but Scheme and Hypotheſis; and that *Homer* never underſtood Politicks and Oeconomicks half ſo well, as ſince *Boſſu* has been his Tutor: That the fine Train of Allegory or (as they will rather term it) *Myſtery*, is not owing to the Poet's Imagination but to our own; while, being once grown enamour'd of his Muſe, we not only ſee a thouſand new Charms about her, to which ſhe is really a Stranger, but like craz'd Lovers, turn her very Imperfections into Beauties.

But ſure, if Theories in Philoſophy are ſo much in Faſhion, Theories in Poeſy might hope to be as kindly received. 'Tis now-a-Days the Character of Fools to admire what they don't thoroughly know; but the Men who pretend to Thought and Sence,

* *Du P. Ep*, liv. 1. chap. 10.

will

will never eſteem a Thing 'till they fancy they underſtand it. Thus they are not raviſh'd with the fair variety of Nature, till they have framed ſome kind of Clue to the Mazes of her Works; and a Reaſon for every Appearance, every little Feature in her Face. They would not admire the Celeſtial Motions, unleſs they carried their Spheres about with them in their Heads, and could meaſure the ſteps of every rowling Orb. And certainly, they cannot be better pleas'd with a Poet, till they form ſome Notion of his Conduct and Deſign. They cannot value his Magick, unleſs they conceive how 'tis wrought; nor acknowledge the Power of any Charms, that pretend to conquer, without being underſtood.

Thus were this Doctrine no more than a probable Hypotheſis, it would be of real uſe to the World; becauſe it would recommend the Poems to Men's eſteem, and by that means, inforce the Leſſons they convey. But we may as rationally imagine that all the Letters which expreſs the *Iliad* and the *Odyſſey* were jumbled into their preſent Order by a chance throw; as that the Poems were compos'd by the Author without ſome general and uſeful Proſpect. And, when we are to judge what this Proſpect was, we muſt be guided by the natural Drifts and Turns of the main Actions, and by the Manners of the People for whom he wrote. And then, we ſhall be carried into the ſame Plan which *Boſſu* has finiſh'd, and of which *Ariſtotle* and *Horace* drew the firſt Lines.

It muſt be acknowledg'd, that the ſame Excellent Father, and other late Maſters have rais'd on this Model, ſeveral new Structures, which probably never entered into *Homer*'s Brain. Thus particularly, that the Divinities whom he employs, are ſometimes Virtues and Vices, ſometimes Natural Appearances, and only ſometimes the Supreme

preme Powers of Heaven, is a Diſtinction, which if *Plato* and *Pythagoras* had ever heard of, 'tis not likely that one of them ſhould have baniſh'd the Poet his Common wealth for ſpeaking injuriouſly of the Gods; or the other have made him do Pennance in Hell for the ſame Crime.

They are indeed as much in an extreme, who make *Homer* infallible, as thoſe who deſpiſe him for a trifling Dotard. He could not paint his Deities without Spots and Blemiſhes; And muſt we allow him a Prerogative which he thought fit to deny Heaven? Or when all the reſt of the World, Immortals and Mortals are faſt aſleep, muſt he only with his *Jupiter* * be excus'd from Nodding? We may take *Horace*'s Word for it, that he does ſometimes *Nod*; and my Lord *Roſcommon*'s, that he now and then proceeds a little farther: But then commonly he does it for Company; and becauſe in his Age the ſame Fit had taken the greateſt part of Mankind. Thus his own ΟΙΟΙ ΝΥΝ ΒΡΟΤΟΙ ΕΙΣΙ, if rightly manag'd, would confute all the vain Cavils of his Modern Oppoſers; Thoſe nice Gentlemen, who, becauſe Wit and Senſe are the ſame in all Ages, muſt needs have Manners, and Humours, and even Languages to be the ſame too. For the three main Things which offend their curious Palates, are the Fables which we find in *Homer*, the odd Manners of his Heroes, and the Improprieties (as they call them) of his Stile. And in all theſe Charges, they ſhow themſelves ſo very *Modern*, as to think the World always was juſt as they found it. Otherwiſe, is it poſſible they ſhould be ignorant, that Poetry and *Fables* made up the Learning and the very Religion of the Old Heathens: Fables to conceal the Doctrines, and Poetry to convey the Fables. Could they be

* Ἄλλοι μὲν ῥα θεοί τε καὶ ἄνερες ἱπποκορυσταὶ
Εὗδον παννύχιοι· Δία δ' οὐκ ἔχε νήδυμος ὕπνος. Iliad. 2.

ignorant

ignorant that the wiſeſt and moſt judicious in all Ages believ'd thoſe Stories no more than they themſelves; all of them thinking what *Strabo* has the boldneſs to declare, 'That Mankind being 'naturally deſirous of Knowledge, and the igno-'rant and undiſciplin'd part of Men no better 'than Children, 'twas fit they ſhould be plied with 'ſuch Notions, as would at the ſame time ſatisfy 'their Curioſity, and enforce their Obedience. 'The ſame excellent Author will inform them, 'That it being abſurd to hope in thoſe dark Times, 'that Women and the common Multitude ſhould 'be drawn to Religion, Holineſs, and Fidelity, 'by the Reaſonings of a Philoſopher; there was 'need, beſides theſe, of ſome Superſtition to con-'ſtrain them; which Superſtition could not be 'carried on, without Fables and Prodigies: And 'that thus the *Thunder-bolts*, and the *Goat-skin 'Shield* of *Jupiter*, the *Trident*, the *Torches*, the *'Snakes*, and the Ivy-Rods, were all Fables; 'and ſo was the whole Syſtem of the ancient 'Theology.

But if the modiſh Cavillers ſhould prove ſo com-plaiſant to Antiquity, as not to be offended at Fables in general, they will ſay, they only diſlike *Homer* for the abſurd Uſe of them; that is, for in-ſerting a great Number of ſuch as cannot be re-concil'd to any rational Allegory; others that are abſolutely impoſſible; and ſome, which inſtead of inſtructing and encouraging the People in Virtue, ſeem rather to countenance the vileſt Diſorders.

To the firſt of theſe Objections it may be re-turn'd, that while the greater part of the Fictions diſcloſe ſome glorious and uſeful Moral, it is un-reaſonable to exact the true Allegory of every little Adventure. They may as well, when they read a Fable in *Æſop*, as ſuppoſe *the Dog and the*

* *Strabo* Lib. I.

Shadow

Shadow, not be ſatisfied with the general Cautions againſt *leaving real Goods for Appearances*; unleſs they could expound the particular meaning of the *River*, and why the Cur ſhould have a piece of *Fleſh* in his Mouth, rather than any other Food. Thus their Niceneſs would appear very impertinent, tho' we ſhould ſuppoſe that a great many of *Homer*'s Stories were deſigned for no farther uſe, than to be the neceſſary Attendants of thoſe other Fictions, which they allow to contain ſome plainer Inſtruction. But what if it ſhould be admitted for a fair Conjecture, that the Poet did really ſhadow a perpetual Leſſon, in every part of the Piece, but laid a great deal of it ſo artificially, as to be diſcover'd only by thoſe Perſons, whom he ſhould favour with a Clue to the whole Labyrinth? Why might not *Homer* have as numerous a Train of Followers, as *Orpheus* aud *Muſæus* are ſaid to have gain'd by the ſame Arts? And then, why might not he (like the Maſters of other Sects) beſides the general Inſtruction to all the World, have concealed ſome deeper Doctrine in his Verſes, deſign'd only to be known by the Tribe of his own Scholars?

If a Man was to read *Taſſo*'s *Conqueſt of Jeruſalem*, he would preſently apprehend a great many uſeful Notices ſcatter'd through the *Action*; ſuch as the neceſſity of joining the force of Piety to that of Arms; the weakneſs of the Powers of Hell, when engag'd againſt Heaven, and the like. But is it probable he ſhould ſee yet farther within a ſecond Curtain, and conceive that *Jeruſalem* there ſignifies *Civil Happineſs*; *Godfrey*, and the other Heroes, each of them ſome particular *Power of the Soul*; and the common Soldiers make up between them *Man's Body*, unleſs he had read the Author's *Allegory* prefix'd to the Poem; and ſeen the obſcure Treaſure pointed to by the ſame Hand that hid it.

To

To thoſe who charge *Homer* with the Impoſſibility of ſome of his Fictions, *Boſſu* and *Dacier* will anſwer, that the Want of Probability may generally be excuſed upon account of ſome attending Circumſtance: And that thus all the monſtrous Relations about *Circe*, *Polypheme*, the *Syrens*, &c. though abſolutely falſe and extravagant, yet may paſs with a good Air enough, if we conſider what ſort of People thoſe were, whom *Ulyſſes* entertains with ſuch Recitals: And they were the *Phæacians*, whom the Poet takes care to deſcribe, as a ſoft, effeminate, idle Race of Mortals, living at a great diſtance from the Civil World; and deſirous of no other Knowledge but that of Tales and prodigious Occurrences.

This Apology carries a fair Face, and may be ſufficient to eſtabliſh *Ulyſſes* his Credit with his *new* Enemies, becauſe they are not likely to look ſo far as the latter end of the Poem to confute it. But what if they ſhould light by chance on that Place in the Twenty-third Book, where the Hero is ſaid to have obliged his Lady at his Return with an Account of the ſame mad Adventures, the ſame *Polypheme*, and *Scylla*, and *Circe*, which had ſo charmed Foreign Auditors? They will certainly bring this as an invincible Argument, that the Stupidity of the *Phæacians* ought not to excuſe the extravagant Abſurdity of thoſe Stories; unleſs we ſuppoſe the travelling Prince, after the Sight of ſo many Cities and Manners, not to have been able to diſtinguiſh between a vertuous *Penelope* and a debauched *Alcinous*. Therefore, if we may venture to wander a little from ſuch great Guides, as *Boſſu* and *Dacier*, the Reaſon of *Homer*'s Impoſſibilities in the *Odyſſey* is not to be laid on the little Spot of *Phæacia*, but upon the whole Heathen World. Did not the Prieſts continually amuſe the ſtaring Multitude with Relations much more

prodigious

prodigious than any of *Ulyſſes* his Tales; and was not all the Philoſophy for many Hundred Years after *Homer*, a wilder Romance than any Part of his Poeſy? Indeed there was plain Neceſſity for this old Conduct. 'Twould have been as vain an Attempt to have endeavoured the keeping ſimple Creatures in awe by rational Means, as to talk ſerious Senſe to little Children. Both were to be charmed into their Duty by Prodigy and Wonder. The Lawgiver applied his Stories like the Nurſe; and the *Gorgons* were as uſeful for maintaining the Quiet of Tribes and Societies, as the Bugbears for ſecuring the Peace of the Cradle.

The laſt Part of the Charge againſt *Homer*'s Fables is generally owned, where a great many of them are accuſed of ſerving rather to the Encouragement of Men in Vice, than the inclining and inciting them to Goodneſs. All the brave Advocates and Champions that his Fame holds in Pay, have not been able to guard it from this Attack: being forced to acknowledge, that thoſe unworthy Repreſentations of the Celeſtial Powers which run through every Story, muſt needs have advanced the Cauſe of Impiety in the ignorant World; becauſe the unthinking Part of Mankind were not able to look behind the groſs Veil which covered theſe Sacred Matters; and ſo were miſerably abuſed, miſtaking the deformed and odious Shadow for the real Beauty and Subſtance; and eſteeming the moſt dangerous Fictions, as ſolid and neceſſary Truths. 'Tis in vain to urge, that theſe unhappy Proceedings may be juſtified by conſidering the particular Circumſtances of every Buſineſs. As, that the rude Scene of Love between *Mars* and *Venus* may be reconciled to a Decorum, if we obſerve, that 'tis neither the Poet nor the Hero, nor ſo much as an honeſt Man, that gives the Relation; but the diſſolute *Phæacians* ſing

ſing it at a Publick Feſtival; as if the Poet deſigned only to ſhow us, that the idle Arts of Softneſs and Luxury are the Source of the moſt ſinful Pleaſures; and that the Men, who ſpend their Lives in theſe Diſorders, naturally take a Pleaſure in hearing ſuch ſhameful Recitals, and in making the Gods themſelves Sharers with them in their Debauches*. For this fine Allegory would not have hindered the ill Effects of the Fable, unleſs every private *Grecian* had been bleſt with as nice a Wit as Monſieur *Boſſu* to underſtand it.

The Original of the Heathen Superſtition is an Enquiry too difficult and too tedious to be here ingaged in: and yet we muſt have ſome Notion of it, becauſe *Homer* is like to find no Shelter, unleſs he takes Sanctuary behind the Altars of his Country. If then we conſider the greateſt Part of the firſt Nations after the *Diſperſion*, immediately corrupting into the groſſeſt Ignorance, we may eaſily imagine the very Principles of true Religion to have been extinguiſhed among them; except ſome few Reliques of natural Maxims, which remaining in wiſer Heads, fitted them for Law-givers and Founders of States. Now it was neceſſary for theſe great Deſigners to let the People have ſome Apprehenſions of the ſupreme Powers of Heaven, whoſe Authority was to keep them in their Duty. But it being impoſſible that the abſtracted Notion of one Eternal, Infinite, and Almighty Being, ſhould take any firm hold on Minds guided only by the outward Senſes, ſome Corporeal Images were to be introduced, which might maintain a vigorous Impreſſion on the Fancy, by the Reſemblance of ſome Things with which it was better acquainted. This might be offered as a Reaſon why they clothed the Sovereign Being in a material Shape, before they preſented him to the Adoration

* *Boſſu du Poet. Ep. l. 5. ch. 2.*

Adoration of the Vulgar; ſtill leaving him the Power of Inviſibility, and of taking any new Form he pleaſed. But now they had diveſted the Heavenly Nature of its infinite and uncompounded Eſſence, they found themſelves obliged to take away the Unity too, the Multitude would never have ſtood in due Awe of the only ſupreme Ruler of the Skies, whom they conceived in Form and Limbs not much unlike themſelves; nor have allowed his Power ſo prodigious an Extent beyond his Body. Therefore beſides the chief *Jupiter*, every Corner in Heaven and Earth too was filled with Inferior Deities; who tho' they were properly no more than Officers to put their Great Maſter's Pleaſure in Execution, yet had the Power of puniſhing any Crime committed in their particular Diſtricts. But ſtill becauſe no Divinity could have maintained his Force upon the People, unleſs he had his peculiar Name and Story to run always in their Heads, and to keep their Thoughts in play, it was thought convenient to let them know, that theſe Heavenly Governours were once mortal Princes, who for their great Services to Mankind had merited ſo exalted a State. And thus every God came to have his Legend, conſiſting of the mighty Adventures he had paſſed through during his Human Condition. And becauſe many of theſe Worthies lived at the ſame time, hence came they to be engaged in many common Intrigues. And from theſe aroſe their Loves, their Flights, their Wars, their Antipathies, and Friendſhips. Thus the Multitude arrived at the Entertainment of theſe Adventures; the Civil Power encouraging their Curioſity, and retaining the Poets to give it Satisfaction.

It is not unlikely, that the Government might hope for ſome farther Benefit from this Indulgence than is commonly imagined. For it was reaſonable for them to ſuppoſe, that the People acknowledging the

the *Power* of the Gods at the ſame time as they related their *Failings*; would, upon the ſame Principle, refuſe to take any occaſion from the Faults of their Rulers to reſiſt their Authority: But would conceive Gods and Princes both to act by Prerogative, and to have a juſt Right of puniſhing the ſame Actions in their Inferiors, which their own high Station, and their exemption from common Duties excus'd, or juſtified in themſelves.

Perhaps when Learning and Arts came to be more refin'd, the wiſe Maſters who ſat at the Helm might find the bad Conſequence of theſe Doctrines, and that the People would never grow heartily averſe to ſinful Courſes, while they had ſo great Patrons and Examples, and could make Heaven a Partner in their Guilt. And therefore the State might again call the Poets to its Aſſiſtance, who by framing an uſeful Explanation of every old Story, ſhould hinder the more knowing Perſons from taking offence; and at leaſt give an uncertain Amuſement to thoſe who could not apprehend the Expoſition.

Thus without doubt in many Caſes the Fable was not *caſt on* to cover the Allegorical Truth; but the Allegorical Truth *ſpread under*, to diſguize the Fable. For it can never be denied but that there were once really ſuch Men as the Ancients call'd *Saturn*, *Jupiter*, and *Bacchus*, tho' we have had ſo many old, and ſo many new Morals to make out the Myſtery of their Stories, and of their Names.

If now it at all appears from theſe Conjectures, that the original of the ridiculous Stories about the Gods, was not owing to the extravagant Fancies of the Poets, but to the Neceſſity of the Times, and to the Rules of State: Can *Homer* be juſtly condemn'd for carrying on the ſame Deſign with a better Grace; that is, for preſenting the old

Fictions in a new Dreſs, and ſo bringing them nearer to a hidden and allegorical Meaning? But indeed, ſhould he plead Guilty to the whole Indictment, and throw himſelf on the Mercy of his Judges; 'twould be very hard if we ſhould require the ſtricteſt Piety in the Ancient Poets, while we are forced to diſpenſe with it in the Modern; if our Zeal ſhould exact from a Pagan *Homer* the Purity of a *Chriſtian*, while our Complaiſance can allow in our *Chriſtian Homers* the Liberty of *Pagans*.

But our new *Zoilus's*, whatever plauſible *Actions* they may have againſt *Homer*'s Fables, are ſhamefully *Caſt*, when they come to accuſe him of Indecencies in his Manners and in his Style. They are exceeding angry, to hear *Ulyſſes* boaſt of his being the beſt Cook in the World, and challenge any Man to cut Meat, ſerve Wine, or make a Fire with him: And to ſee *Achilles* himſelf trying his Faculty at the ſame Employment. But then they have forgot the Character of the ancient Simplicity, when among the good Primitive Mortals 'twas reckon'd no Diſhonour, for the greateſt Perſon to take care of his meaneſt Family Concerns, and upon occaſion to perform the common Offices in his Kitchin, or in his Stable §.

With juſt as much reaſon, they complain of *Homer*'s Compariſons and Epithets, which they imagine to be groſs Improprieties. They are affronted to find *Ajax* compar'd to an Aſs: when all the while, not only the Word is good and lofty enough in the Greek and Hebrew, as Mr. *Boileau* obſerves †, but the Beaſt too was in eſteem with the Ancients (as it is ſtill in ſome Countries) and had the Honour to carry Kings and Princes, as well as Prophets and Prieſts.

§ *Dacier* on *Ariſtot.* Poet. cap. 26.

† Reflections Critiques ſur *Longin.* pag. 226.

Ulyſſes

Ulyſſes too gives them a great Diſguſt, when, being in a violent Fury with the Deſire of puniſhing the lewd Gallants, toſſing and tumbling from one ſide of the Bed to the other; he is compared to the Belly of a Beaſt, with the Fat about it, broiling on the Coals, and being often turn'd by the Fellow that takes care of it for his Dinner. Whence the facetious Mr. *Perrault* tells us, that *Homer* compares *Uleſſes* to a *Black Pudding on the Gridiron*, A Jeſt that he borrowed, as † *Boileau* informs us, from an old lamentable Tranſlation of the *Odyſſey* into French. Now it is likely, that Similitude was taken from the Sacrifices, in which we know the Fat was eſpecially regarded. Beſides the Bellies of ſome Animals were reckon'd heretofore moſt delicious Meat, and much above the condition of our Modern Tripe.

'Twere tolerable if this ſcrupulous Niceneſs were only impertinent; but 'twould be no hard matter to prove it impious too. For there are abundance of Expreſſions in the Holy Scriptures which agree no better with the Genius of Modern Times and Languages. Thus particularly theſe two Compariſons of *Ajax* and *Ulyſſes* ſeem to have ſomething, much of the ſame mode of Speech with them in the Bible. *Jacob* in the 49th of *Geneſis*, at the 14th *Verſe* ſays, *Iſſachar is an Aſs ſtooping between two Burdens.* And in *Eccleſiaſticus*, the 47th at the 2d, *David* is ſaid to have been *Separated from the Children of Iſrael*, as *the Fat is ſeparated from the Fleſh.*

But the moſt uſual Folly, is the ſneering at all ſuch Epithets, as would perhaps look ridiculous in our Modern Phraſe. Thus the Grave *Malbranche* obſerves, that the Title of πόδας ὠκὺς, which is fix'd on the Heroe of the *Iliad*, would be a more proper praiſe for a Fleet-Hound or a Race-

† *Reflections ſur Longin.* p. 211.

Horſe †. Yet ſure the Cuſtom of giving moſt Princes and great Commanders ſome diſtinguiſhing Epithet, is not ſo very much worn out, but we may find Examples enough of it, even in the Hiſtories of later Times. Sure, *Charles* the *Simple*, and *Lewis* the *Lazy* of *France*, as well as our *Robert Short-hoſe*, and *William Rufus*, might make us more merciful than to ſcout poor *Achilles*, for his old Sir-name of *Light-Foot*. But indeed this Swiftneſs of Feet was always eſteemed a Quality worthy of the nobleſt Captains, among the Ancients. Otherwiſe *David* would not have applied it ſo in his Divine Poeſy. Yet he ſays of himſelf, that God had made his *Feet like Harts Feet*, and reckon'd it among the Excellencies of *Saul* and *Jonathan*, that they were *ſwifter than Eagles*, as well as *ſtronger than Lions*.

Monſieur *Perrault*, who has been ſo hardy as to undertake the Cauſe of the Moderns againſt the Wiſdom and the Arts of Antiquity, tho' he has not fail'd to make the beſt of every one of theſe little Cavils, yet ſeems to have been ſenſible of their Weakneſs. And therefore, for fear the Name and Authority of *Homer* ſhould defend him againſt ſuch ſlight Attacks, he wiſely begins his Cenſure with maintaining, that there was never any ſuch Man in the World *. That the two Poems, the Iliad and the Odyſſey, are nothing but a Collection of many little Pieces by ſeveral Hands, join'd all together in a Body. In as much, as the Siege of *Troy* being the general Subject of the Poets in the Times when we pretend he liv'd; there came out commonly twenty or thirty Poems on that Action every Year, and the Man that made the beſt Verſes gain'd the Prize: Till at laſt there happened to be ſome ſort of Men in the World, who took a fancy to join the beſt of theſe Pieces together;

† *Preface de la Recherche.*

* Paralléle des Anciens & des Moderns. Tom. 2. p. 23.

and

and accordingly putting them into ſome Order and Method, they form'd the Iliad and the Odyſſey*.

When he is put on the Proof of this fine Hypotheſis, he owns that he has indeed no Demonſtration, but is ready to produce very ſtrong Conjectures. Theſe *ſtrong Conjectures* are, Firſt, that *Homer*'s Works are call'd *Rhapſodies*; the Reaſon of which Name could be nothing elſe, but their conſiſting of a parcel of Songs tack'd together; no Perſon ever after giving his Poems the ſame Title. Secondly, that we don't know the Country of *Homer*; and that therefore it is probable, every one of thoſe Cities which laid claim to his Birth, had really produced one of thoſe petit Poets, who compos'd ſome part of the Works §.

Now, as to the firſt of theſe Objections, what a Surprize Monſieur *Perrault* would be in, if he ſhould be told, that the word *Rhapſody*, is nothing but a Corruption from *Rhabdody*, or at leaſt has the ſame ſignification; taken from the Boughs of Laurel which the Publick Reciters of *Homer*'s Verſes us'd to carry in their Hands; but indeed that one Phraſe of *Pindar*, Ῥάπτων ἐπέων ἀοιδοὶ † is enough to confute this Notion. We may venture therefore to grant, that the Word Ῥαψῳδία comes from Ῥάπτειν ᾠδάς to ſew or tack Verſes together. But then is it not very natural, that this Name might firſt be given to any Poem of conſiderable length; and at laſt applied more properly to Heroic Poems; and by way of Eminence to thoſe of *Homer*.

It is certain Ῥαψῳδεῖν is us'd by the Ancients, as well for making Verſes, as for ſinging them in Publick: and Ῥαψῳδοὶ ſignifies as well the Poets themſelves, as the Reciters of their Works. *Lu-*

* Pag. 24.

§ Pag. 25. † *Nem.* Od. 2. ver. 2.

cian calls *Heſiod* Ῥάψωδὸς, and *Sophocles* gives his *Sphinx* the ſame Title, from her making Verſes. And ſo too, after the *Rhapſodiſts* were eſtabliſh'd into a Company of Men who ſang Verſes at Feſtivals and on Publick Occaſions, they were not confin'd to *Homer*'s Works (as a great Man * imagines) but rehears'd the Compoſitions of many other famous Poets †. Tho' indeed, his Writings being the moſt eſteem'd and admir'd, they were beholden to him for the chief Part of their Imployment; and in gratitude took the Name of Ὁμηεισαὶ, as *Athenæus* § informs us. But there would have been little occaſion for this latter Title, if their firſt of Ῥάψωδὸι imported the ſame thing.

Beſides, if Mr. *Perrault* would deign to look at the Beginning of any Book in the *Iliad* or the *Odyſſey*, he would find that particular Book diſtinguiſh'd by the Name of ſuch a *Rapſody*; and therefore according to his Explication of the Word, he would have the ſame Reaſon to ſay that each Book was patch'd up of odd Verſes, as each Poem of odd Books.

His ſecond Scruple, about our ignorance of *Homer*'s Country, will weigh no more than the firſt. For how many other Authors have we, whom we acknowledge and admire in their Works, tho' we are not inform'd of the Place of their Birth? At this rate, becauſe we cannot yet ſettle the Country of *Duns Scotus*, he muſt preſently paſs for one of his own Logical Chimera's. And we muſt loſe our own *Homer Jeoffrey Chaucer*, becauſe he is contended for by ſeveral Counties, and adjudg'd certainly to none.

But Mr. *Perrault* is ſo much a Gentleman, as at laſt to ſuppoſe that *Homer* might indeed make the Forty eight Books, which we find in the *Iliad* and

* Mr. *Boileau*. † See *Athenæus* lib. 13. § Lib. 14.

the

the *Odyſſey*; but then he ſays, 'tis almoſt beyond diſpute that he never form'd thoſe entire Poems. What in his Judgment puts this Matter *almoſt beyond diſpute*, is a Paſſage of *Ælian*'s various Hiſtory; which indeed in *Perrault*'s Words proves what he deſires; but in *Ælian*'s quite contradicts and ſpoils the whole Buſineſs. He draws the Argument after this Manner:

'*Ælian*, whoſe Teſtimony is by no means contemptible, plainly tells us, 'twas the Judgment of the Ancient Criticks, that *Homer* never compos'd the *Iliad* and the *Odyſſey* any otherwiſe than in little Scraps, without any Unity of Deſign. And that he gave no other Name to theſe particular Pieces (which he made without Order or Method, in the Heat of his Imagination) but the Title of the Subjects that they treated of: That he call'd the Song, which afterward made the firſt Book of the *Iliad*, *The Anger of* Achilles; *The Numbring of the Veſſels*, that which was turn'd into the ſecond Book; The Combat of *Paris* and *Menelaus*, that which we have for the third Book, and ſo of the reſt. He adds, that *Lycurgus* the *Lacedemonian* was the firſt who carried theſe ſeparate Pieces into *Greece*; and that 'twas *Piſiſtratus* who modell'd them, as we are ſaying, and who made the *Iliad* and *Odyſſey*, in the Manner we now ſee them, conſiſting of four and twenty Books, in Honour of the four and twenty Letters of the Alphabet.'

Thus Mr. *Perrault*, after his haughty and dogmatical Manner, has made *Ælian* ſpeak in his Citation; and now 'tis fit *Ælian* ſhould ſpeak for himſelf. His Words then in his 13th Book, Chap. 14th, as nearly as they can be rendred, are to this Effect.*

* *Pag.* 26.

'The Ancients us'd to ſing *Homer*'s Verſes in 'ſeparate Pieces. Such as they nam'd, *The Fight* 'near the Ships; the Dolonia; the Valour of Agamem-'non; the Catalogue of the Veſſels; the Patroclea; 'the Redemption of Hector's Body; the Sports in Honour 'of Patroclus, and the Violation of the Oaths. All 'theſe in the *Iliad*. In the other Poem, *The* Pylian 'Expedition; the Viſit to Lacedemon; the Den of 'Calypſo; the Ship; the Fables of Alcinous; the Cy-'clops; the Deſcent into Hell; the Baths of Circe; 'the Field Adventure, and the meeting of Laertes. 'But the entire Works of *Homer*, came late into 'Greece; being brought by *Lycurgus* the *Lacædemo-'nian*, when he return'd from his *Ionian* Voyage. 'Afterwards *Piſiſtratus*, putting them all together, 'firſt publiſh'd the *Iliad* and the *Odyſſey*.'

Now is there in all this, one Word of Mr. *Perrault*'s Senſe, or the leaſt Reflection on *Homer*'s Honour? Does *Ælian* ſpeak of the Poet's Way of compoſing by Scraps; and not of the Peoples getting his Verſes by heart in little Parcels, and giving thoſe Parcels, what Names they pleaſed? But, (what was the boldeſt Stroke of all) does the Hiſtorian ſay that *Piſiſtratus made* the *Iliad* and the *Odyſſey*? It is true indeed we find *confecit* in the Latin: but beſides that we may conſtrue that rather *made up*, than *made*, it is manifeſtly a falſe Tranſlation. For the *Greek* Word is Ἀπέφηνε; which imports no more than to ſhow or exhibit to the Publick *.

This is the Subſtance of what the moſt Judicious *Boileau* has return'd to *Perrault*'s Citation of *Ælian*. But there is a farther Diſcovery behind, which, if it takes any thing from *Perrault*'s Impudence, lays a great deal more on his Ignorance. The truth of the matter then is this. Our terrible Champion did not venture ſo far as the *Greek*

* *Reflections Sur Longin.* p, 179.

or

or *Latin* either, for this Specimen of his Learning; but took the Paſſage juſt as he found it in Father *Rapin's Compariſons:* where the Story is told exactly after the ſame unfaithful Manner, and for the moſt Part in the very ſame Words §.

But, becauſe the moſt delicate of the new *Criticks*, may be willing to ſtand to the Judgment of ſo Gentleman-like a Wit as *Horace*; (except *Perrault*, who will ſay, *He was prevail'd on by the Vulgar Error**) there cannot be a better Concluſion, than his Character of our great Poet; as he gives it his Friend, in the eaſy way of an Epiſtle.

Lib. 1. Epiſt. 2.

Trojani belli ſcriptorem, maxime Lolli,
Dum tu declamas Romæ, Præneſte relegi:
Qui quid ſit pulchrum, quid turpe, quid utile, quid non,
Plenius & melius Chryſippo & Crantore dicit.
Cur ita crediderim, niſi quid te detinet, audi.
Fabula, quâ Paridis propter narratur amorem,
Græcia Barbariæ lento colliſa duello,
Stultorum regum & populorum continet æſtus.
Antenor cenſet belli præcidere cauſam.
Quid Paris? ut ſalvus regnet, vivatque beatus,
Cogi poſſe negat. Neſtor componere lites
Inter Peleiden feſtinat & inter Atreiden.
Hunc amor: ira quidem communiter urit utrumque.
Quicquid delirant reges, plectuntur Achivi;
Seditione, dolis, ſcelere, atque libidine, & ira,
Iliacos intra muros peccatur & extra.
Rurſus quid virtus, & quid ſapientia poſſit,
Utile propoſuit nobis exemplar Ulyſſes.
Qui domitor Trojæ, multorum providus urbes,
Et mores hominum inſpexit; latumque per æquor,
Dum ſibi, dum ſociis reditum parat, aſpera multa

§ *La Compar. d' Homere & de Virgile.* p. 153.
* *Paralléle.* T. 2. p. 22.

Pertulit;

Pertulit ; adverſis rerum immerſabilis undis.
Sirenum voces, & Circes pocula nôſti :
Quæ ſi cum ſociis ſtultus cupiduſque bibiſſet ;
Sub dominâ meretrice fuiſſet turpis & excors :
Vixiſſet canis immundus, vel amica luto ſus,
Nos numerus ſumus, & fruges conſumere nati ;
Sponſi Penelopes, nebulones, Alcinoique
In cute curandâ plus æquo operata juventus :
Cui pulcrum fuit in medios dormire dies, &
Ad ſtrepitum citharæ ceſſatum ducere curam.

While *Rome*, Learn'd Sir, obeys your Powerful Tongue,
Our cooler Shades repeat the *Trojan Song*.
Where the Wiſe Muſe has fix'd ſuch laſting Rules,
As baffle all our Sects, and ſhame the Schools.
Where Vice and Vertue ſtand, and Wrong and Right,
All at full Length, all in their trueſt Light.
Before this bold Aſſertion raiſe a Doubt,
If not engag'd, pray here my Reaſons out.

The Tale, where *Paris* with his lewd Amour,
On barbarous Plains conſumes the Grecian Power,
Diſcovers what raſh Heat what Danger ſprings
In ſenſeleſs Crouds, when rul'd by ſenſeleſs Kings.
Antenor to the Trojan Chiefs declares
What only Cure muſt ſtop the deſperate Wars ;
Begs the looſe Dame may be with ſpeed reſtor'd ;
Due to the Vengeance of her injur'd Lord.
No Hopes, no Threats the ſtubborn Youth can move
To ſave his Crown by parting with his Love.

Mean while Old Neſtor calls up all his Charms,
To joyn the wrangling Princes, and their Arms.
The wrangling Princes wilder Thoughts engage ;
One melts with tender Love : both burn with Rage.

Madneſs

Madneſs is their Prerogative alone;
But on the guiltleſs Herd the common Plagues come down.
While Vice and Sin like *Fatal Neuters* ſtand;
Reign in the Camp, and in the Town command.

Ulyſſes will as a fair Pattern ſhow,
What Wiſdom's Art, and Virtue's Power can do;
Who, while from burning *Troy* his Troops he led,
Such Change of Manners ſaw, ſuch different Coaſts ſurvey'd:
In Seas unknown ſo many Labours bore,
To land his Crew upon their Native Shore:
His Breaſt ſtill firm againſt the preſſing Load
Of adverſe Fate, and ſtill ſuperior to the Flood.
The *Syrens* Songs, and *Circe's* Magick Draught,
You can't but know: which had the Heroe fought,
With the ſame Guſt, as his unthinking Train,
He too had felt her Spells, and drag'd her Chain;
Loſing at once, by Luſt, his Shape and Wit,
Bark'd by her Side, or wallow'd at her Feet.

We too are drawn. *We* are the numerous Fools
That croud the Ranks and ſwell the Muſter-Rolls.
Rude Cyphers, of Dame Nature's careleſs blotting,
And only born to keep her Fruits from rotting.
Penelope's Gallants, meer Pimps and Sharks;
Courtiers of ſoft *Alcinous*; thoughtleſs Sparks,
That in baſe Eaſe the lazy Hours employ'd,
To ſmooth their Phiz, and to diſtend their Hide:
Believ'd it Heavenly Bliſs to ſleep till Noon,
And in the Lute's ſweet Voice their uſeleſs Paſſions drown.

HESIOD.

HESIODVS.

HESIOD.

THE time of *Heſiod* is generally computed with relation to that of *Homer*; and therefore cannot be expected to ſtand in a much fairer Light. Some Authors, chiefly on account of the gravity and ſimplicity of his Stile, make him the Elder of the two

two *; ſome place him a long time after † *Homer*. Many affirm them to have been Cotemporaries, and to have contended for the Prize of Poetry in a famous Trial of Skill §.

The Younger *Scaliger* in his Animadverſions on *Euſebius* †† has obſerv'd, that there is one Paſſage in *Heſiod*'s Works, which, if ſome able Aſtronomer would be at the trouble of the Experiment, might ſerve to demonſtrate the Poet's Age within Seventy Years. Becauſe he tells us himſelf that, when he liv'd, the Conſtellation *Arcturus* roſe *Acronically* on the 8th of *March*. He alludes, without doubt, to that place in the ΕΡΓΑ,

Ἐῦτ' ἂν δ' ἑξήκοντα μετὰ τροπὰς ἠελίοιο
Χειμερὶ ἐκτελέσῃ Ζεὺς ἤματα, δὴ ῥα τότ' ἀστὴρ
Ἀρκτοῦρος προλιπὼν ἱερὸν ῥόον Ὠκεανοῖο
Πρῶτον παμφαίνων, ἐπιτέλλεται ἀκροκνέφαιος.

But then, when Sixty Winter Day's have run
Since *Jove* turn'd back the Chariot of the Sun:
The Great *Arcturus* leaves Old *Ocean*'s Flood,
And, ſoaring, ſpreads his Midnight Orb abroad.

The *Daniſh* Aſtronomer *Longomontanus*, has taken the Pains to ſolve this ** Problem: And, upon a long Proof, finds, that *Heſiod* wrote in the Year of the World 2918, 140 Years after the *Trojan* War; and conſequently 100 before *Homer*, if we fix *him* in the 240 Year of that Period. But on another neceſſary Conſideration, the Aſtronomer afterwards ſubſtracts one half from that Interval; and ſo, bringing them nearer together, agrees pretty well with the *Arundelian* Marble, which makes them

* *Jul. Scalig.* Poet. l. 1. c. 5. *Accius* in *A. Gell.* l. 3. c. 11. *Marm. Arund.* † *Cicero.* Cat. Maj. *Solin. Paterc.* § *Plutarch* Sympoſ. l. 5. *Philoſtrat.* Heroic. in *Euphorb.* †† Ad Num. M. CCLV. ** *Sphaericorum* Lib. 2. cap. 5. p. 83.

between

between thirty and forty Years diſtant: The Numeral Letter which ſhould ſhow the exact Year being worn out.

Heſiod has been more kind than *Homer*, in regard that he has given us an account of his Country, and Deſcent; but perhaps it was not ſo much with deſign to oblige the reſt of the World, as to abuſe the Place where he liv'd by an unpleaſant Deſcription; after having receiv'd ſome conſiderable Affront there, which * *Paterculus* thinks was the Impoſition of a Fine. Whatever the Occaſion was, in his ΕΡΓΑ ſpeaking of Trading by Sea, he addreſſes his Brother *Perſes* with this Account of their Father's firſt Seat and his Remove.

Ὥσπερ ἐμός τε πατὴρ καὶ σός, μέγα νήπιε Πέρση,
Πλωίζεσκεν νηυσί, βίᾳ κεχρημένος ἐσθλῇ·
Ὃς ποτε, καὶ τῆνδ' ἦλθε, πολὺν διὰ πόντον ἀνύσας,
Κύμην Αἰολίδα προλιπών, ἐν νηὶ μελαίνῃ·
Οὐκ ἄφενος φεύγων, οὐδὲ πλοῦτόν τε καὶ ὄλβον,
Ἀλλὰ κακὴν πενίην, ἣν Ζεὺς ἄνδρεσι δίδωσι,
Ναίσκεν δ' ἀγχ' Ἑλικῶνος ὀιζυρῇ ἐνὶ κώμῃ,
Ἀσκρῃ, χείμα κακῇ, θέρει ἀργαλέῃ, οὐδέποθ' ἐσθλῇ.

'Twas thus our Father, ſimple *Perſes*, row'd
Half his poor Life away, to earn his Food.
'Twas he came hither too; o'er Waves unknown,
In his black Ship, from *Cuma*'s ancient Town!
No glutting Wealth, no Joys too great to bear,
Forc'd him for refuge to a Foreign Air:
But Need and Cold, and all the meagre Train
That *Jove* ſends down to puniſh ſinful Men.
Near *Helicon* he fix'd his laſt Retreat,
In paltry *Aſcra*'s miſerable Seat.
With Winter Storms, and Summer Suns oppreſt;
And never fit to lodge an Human Gueſt.

* Lib. 1. cap. 7.

By

By this we find that his Family (as well as *Homer's*) was originally of *Cuma* in *Æolia*, now *Faio Nova*, about Thirty Six Miles North of * *Smyrna*. Whence his Father remov'd to *Aſcra*, a little pitiful Village of *Bœotia*, juſt by the Mountain *Helicon*. The Names of his Father and Mother we muſt learn from ſome other Intelligence. And *Suidas* tells us they were *Dius* and *Pycimene*; and that he went with them very Young in their Voyage to *Aſcra*.

His Father ſeems to have thriv'd a little better in *Aſcra*, than he did in his own Country. Yet poor *Heſiod* could arrive at no higher Employment, than to keep Sheep on the top of *Helicon*. In this condition, the Muſes met with him, and took him into their Service; if we'll believe his own relation of the Adventure.

Αἵ νύ ποθ' Ἡσίοδον καλὴν ἐδίδαξαν ἀοιδήν,
Ἀρνας ποιμαίνονθ' Ἑλικῶνος ὑπὸ ζαθέοιο.
Τόνδε δέ με πρώτιστα θεαὶ πρὸς μῦθον ἔειπαν,
Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο,
Ποιμένες ἄγραυλοι, κάκ' ἐλέγχεα, γαστέρες οἶον,
Ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὁμοῖα·
Ἴδμεν δ' εὖτ' ἐθέλωμεν ἀληθέα μυθήσασθαι.
Ὣς ἔφασαν κοῦραι μεγάλου Διὸς ἀρτιέπειαι.
Καί μοι σκῆπτον ἔδον, δάφνης ἐριθηλέος ὄζον,
Δρέψασθαι θυλλόν· ἐνέπνευσαν δέ μοι ἀοιδὴν
Θείην, ὥστε κλύοιμι τά τ' ἐσόμενα, πρό τ' ἐόντα.
Καί με κέλονθ' ὑμνεῖν μακάρων γένος αἰὲν ἐόντων,
Σφᾶς δ' αὐτὰς πρῶτόν τε, καὶ ὔστερον αὖθις ἀείδειν.

They taught their *Heſiod* firſt the Reeds to tune,
Feeding his Flock on Heavenly *Helicon*.
In Words like theſe the Daughters of high *Jove*,
Olympus's faireſt Gueſts declar'd their Love.

* *Baudrand* Geogr. in *Cuma*.

Swains,

'Swains, that all Night can on a Mountain dream,
'And love your Belly, but neglect your Fame.
'We are the Maids that Sacred Truths reveal,
'Or dreſs ſweet Fictions, 'till they paſs as well.
Thus ſpake th' Immortal Siſters, and beſtow'd,
A Scepter on their Slave, a Laurel Rod,
Pluck'd from their greeneſt Tree, and in the faireſt Bud.
Opening, at one ſtrange Proſpect, to my Mind,
What Scenes of Time had paſs'd, and what preſs'd on behind.
Gave me a Voice Divine, and bad me Grace
There Native Heaven; and ſing th' eternal Race.
But moſt themſelves; adorning with their Name
My earlieſt Labours, and my lateſt Theme.

The main part of this Story has been thought an Allegory, deſigned to intimate, that *Heſiod* ſleeping one Day, as he deſcribes, happen'd to dream, that Nine young Maids came and fed him with Laurel Berries. Whence, in that ſuperſtitious Age, it being inferr'd that he was particularly choſen by Heaven to be an excellent Poet, he left his Profeſſion of a Shepherd, and applied himſelf wholly to Arts and Learning; in order to the improving of the Divine Gift, which he had received after ſo extraordinary a manner §. But perhaps it might be no more than a Piece of Poetical Vanity; under which Notion it is ſcouted by *Lucian* in a whole Dialogue†. And *Ovid* ſeems to have had much the ſame opinion of the Buſineſs, when in the Entrance on his *Art of Love*, declaring the truth and ſincerity he intended to uſe, he ſays,

§ *Tzetzes* Schol. in *Heſiod.* p. 2. Ed. *Heinſ.* † pag. 926. Edit. *Bourdelot.*

Non

Non ego, Phœbe, datas à te mihi mentiar artes,
Nec nos aëriæ voce monemur avis.
Nec mihi ſunt viſæ Clio, Cliûſque ſorores,
Servanti pecudes vallibus Aſcra tuis.

Phœbus, I boaſt no Gift by thee conferr'd,
I hear no Counſels of a Whiſtling Bird.
I ne'er was courted by the tuneful Maids,
Driving my Sheep in *Aſcra*'s Rural Shades.

Ovid indeed might have ſpar'd ſo unkind a Reflection, ſince he himſelf took the ſame Courſe in the exacteſt of his Works the *Faſti*: Where ſometimes his Muſe, ſometimes Old *Janus*, ſometimes *Mars* himſelf, are brought in, talking familiarly with the Poet: And yet this Conduct is generally look'd on as a very great Beauty to the Deſign.

Virgil was more favourable in his Judgment of a Perſon to whom he was ſo much obliged. And therefore, only turning the Rod of Laurel into a Set of Paſtoral Reeds, he takes occaſion from the Story to paſs the higheſt Complement in the World on *Heſiod*; at the ſame Time paying his reſpects to the Name of Old *Linus*, and referring the whole Deſign to the Honour of his Patron *Gallus*.

Ut Linus, *hæc illi, divino carmine Paſtor,*
Floribus, atque apio crines ornatus amaro,
Dixerit: hos tibi dant calamos, en accipe, Muſæ,
Aſcræo quos ante ſeni, quibus ille ſolebat
Cantando rigidas deducere montibus ornos.

Eclog. 6.

How *Linus*, now deputed by the Throng,
Maſter Divine of Pipes and Rural Song;
His Hair with Flowers, and Parſley Chaplets preſs'd,
Their Hero's Welcome, and their Vows expreſs'd.

' Theſe Reeds the Muſes to your Lips commend;
' The ſame they lent their Old *Aſcræan* Friend;
' By whom inſpir'd, deſcending Trees they led
' To mix in Chorus with the Flocks he fed.

When the Old Man was dead, *Heſiod* divided the Stock that was left with his Brother *Perſes*. But *Perſes* by corrupting the Judges got half of *Heſiod*'s Share. This Injuſtice was ſo far from provoking the Poet to any Reſentment; that inſtead of bewailing his own hard Fortune, he only pitied thoſe Poor miſtaken Mortals, who did not know that the Arts of Moderation and Contentment could baffle the Philoſophers Maxim, and make *Half more than the Whole*. The Story is one of his own telling in the begining of his ΕΡΓΑ addreſs'd to his Brother; where he adviſes him to Labour and Induſtry as much a ſurer Way to encreaſe his Fortune, than attending on Courts of Law, and engaging in unjuſt Suits.

Ἤδη μὲν γὰρ κλῆρον ἐδασσάμεθ'. ἄλλά τε πολλὰ
Ἁρπάζων ἐφόρεις, μέγα κυδαίνων βασιλῆας
Δωροφάγους, οἳ τήνδε δίκην ἐθέλουσι δικάσαι,
Νήπιοι. οὐδ' ἴασιν ὅσῳ πλέον ἥμισυ παντὸς,
Οὐδ' ὅσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μέγ' ὄνειαρ.
Κρύπτουσι γὰρ ἔχουσι θεοὶ βίον ἀνθρώποισι.

Lately we met in Court, reſolv'd to ſhare
Our Father's Stock; and prove our Title clear.
When You the *Bribe-devouring* Judges greas'd,
And with rude Hands on half my Portion ſeiz'd.
Unhappy they to whom God ha'nt reveal'd,
By a ſtrong Light, which muſt their Senſe controul,
That half a Great Eſtate's more than the Whole!
Unhappy from whom ſtill conceal'd do's lye
Of Roots and Herbs the wholſome Luxury!

COWLEY.

This

This ΠΑΕΟΝ ΗΜΙΣΥ ΠΑΝΤΟΣ, is that *Acute ſaying couch'd in the reverend Obſcurity of an Oracle*, which Mr. *Cowley* * ſo much admir'd.

There are ſcarce any other Paſſages of his Life, but what we are Strangers to. Only, it's generally agreed, he took up with a ſolitary Retreat in the Country; profeſſing always an extream Averſion to publick buſineſs, and deſirous of nothing more than to live peaceably and comfortably, and to enjoy the uſeful favours of his Muſe. Whence † *Paterculus* calls him *Otii quietiſque cupidiſſimus, making Eaſe and Quietneſs his chief Wiſhes and Deſigns.*

The Story of his Conteſt with *Homer*, tho' § *Plutarch* reckons it among the Ἔωλα πεζύγματα, *Old obſolete ſtuff*; yet occurs too frequently to be quite neglected. It happen'd, they ſay, at the Publick Funeral of *Amphidamus* the *Chalcidian:* when the Glory of the two Renown'd Poets ſtriking the Judges with ſuch a Reverence, as made the Prize very doubtful; at laſt they came to propoſing odd Queſtions, and *Homer* began with

Μοῦσα μοι ἔννεπ' ἀμεῖνα τὰ μήτ' ἐγένοντο πάροιθεν
Μήτ' ἔσαι μετόπιθεν.——

Muſe tell the, Things that ne're have been before,
Nor ſhall hereafter be.

To which *Heſiod* immediately anſwer'd

Ἀλλ' ὅταν ἀμφὶ Διὸς τύμβῳ καλαχήσοδες ἵπποι,
Ἅρματα συνσείψωσιν, ἐπειγόμενοι περὶ νίκης.

When *Jove's* Great Tomb the Rival Courſers ſhook
With Thundring Hoofs; and kindling Axes broke.

This put the Judges into a Fit of Wonder, and made them decree *Heſiod* the *Tripos*, which was the Reward of the Contention.

* See his Diſcourſes, pag. 102. † Hiſt. Lib 1. cap. 7.
§ Sympoſ. Lib. 5. Probl. 2.

Thus *Periander* gives the Relation in *Plutarch's Banquet of the Seven Wiſe Men.* *Dion* the Orator brings in *Philip* of *Macedon* and *Alexander* diſcourſing the ſame Point. The Young Prince profeſſes himſelf to be mightily raviſh'd with *Homer.* His Father tells him, how finely ſoever *Homer* wrote, yet he was conquer'd in his Art by honeſt *Heſiod,* and aks him if he never heard of thoſe two Verſes which *Heſiod* inſcrib'd on the *Tripos,* when he dedicated it to the Muſes on Mount *Helicon?*

Ἡσίοδ☉ μέσαις Ἑλικώνεσιν δ' ἀνέθηκε,
Ὕμνῳ νικήσας ἐν Χαλκίδι θεῖον Ὅμηρον.

THIS *Heſiod* to the Nymphs of *Helicon,*
In *Chalcis,* by his Song, from Heavenly *Homer* won.

Alexander grants the Story, and ſays, that *Heſiod* might well get the Victory, when Kings were not Judges of the Prize, but Plowmen and ignorant Ruſticks **.

From this inſcrib'd Epigram † *Marcus Varro* concluded *Homer* and *Heſiod* to be Contemporaries. And *Philoſtratus* ‖ made the ſame Inference; who adds farther, that *Panidas* King of *Chalcis* was chief Arbiter of the Tryal: Whence we meet with Πανίδα Ψῆφ☉ § among the Old Proverbs, for a fooliſh Vote, or Deciſion. From the Tradition of this Adventure, *Lucian,* without doubt, took the Hint; when in his *True Hiſtory,* reckoning up the ſeveral Contentions in all Arts, at a famous Feſtival in the *Iſle of Heroes,* he ſays pleaſantly, Ποιηταῖς δὴ τῇ μὲν ἀληθείᾳ παραπολὺ ἐκράτει Ὅμηρος, ἐνίκησε δὲ ὅμως Ἡσίοδ☉ * *As for the Poets, to ſay the Truth,* Homer *had much the better on't; and yet, at the ſame time* Heſiod *was the Victor.*

** *Dion* Chryſoſtom. pag. 20. † A. *Gell.* Lib. 3. cap. 11.
‖ In Heroic. in *Euphorb.* § *Eraſm.* Adag. pag. 429.
* Pag. 399. Edit. *Bourdelot.*

He

He had the ſame Chance, as *Homer*, in not being taken into the Favour and Patronage of any Prince or Great Man *, but on a different Account. For *Homer*'s rambling kind of Life, may be ſuppos'd to have depriv'd *Him* of that Advantage; whereas, *Heſiod*, being wholly intent on the Pleaſures and the Innocence of a plain Countryman's Condition, ſeems not ſo properly to have miſs'd of thoſe Honours, as to have contemn'd them.

In the latter Part of his Life, he remov'd to *Locris*, a Neighbouring Town of the *Phoceans*, about the ſame Diſtance from Mount *Parnaſſus*, as his *Aſcra* was from *Helicon*.

The Story of his Death, is thus told by *Solon* in *Plutarch's Feaſt of the Seven Wiſe Men.*

'The Man that *Heſiod* liv'd with at *Locris*, a 'Miletian born, happen'd to raviſh a Maid in 'the ſame Houſe; *Heſiod* was entirely ignorant 'of the matter; yet, upon ſome envious Accu-'ſation being charg'd as privy to the Deſign, 'and to the Concealment of it; the Maid's Bro-'thers barbarouſly murder'd him, together with 'a Companion of his, nam'd *Troilus*; throwing 'their Bodies into the Sea. The Body of *Troilus* 'ſtop'd within a little time at a Rock, which took 'the Name of *Troilus* from that Accident, and 'keeps it ever ſince. But *Heſiod*'s Body, as ſoon 'as ever it lighted on the Water, was receiv'd by 'a Shoal of Dolphins, and carried, cloſe by the 'Promontory *Rhion*, to the City *Molicria*. The 'Locrians were at that time engag'd in holding a 'ſolemn Feaſt near *Rhion*, the ſame which is ſtill 'celebrated with ſo much Pomp and Splendor; 'ſeeing a floating Carcaſs they ran wondring to 'the Shoar; and perceiving it to be the Body of 'Heſiod newly ſlain, they thought themſelves

* *Pauſanias* Attic. p. 3.

'oblig'd to find out the Murderers of a Perſon whom they ſo much honour'd. Their Search was very ſucceſsful; and having laid hold on the Wretches who had committed the Fact, they threw them alive into the Sea, and afterwards demoliſh'd their Houſes. The Remains of *Heſiod* were depoſited in *Nemeion*, and his Tomb is unknown to moſt Strangers: Being conceal'd upon account of the *Orchomenians*, who, upon Advice of ſome Oracle or other, have always had a Deſign to ſteal away the Reliques, and to bury them in their own Country.'

Pauſanias * tells us, that, when the *Orchomenians* were thus commanded by the Oracle, to bring *Heſiod*'s Bones into their Country, as the only means to remove a Peſtilence that raged among them: they did find them, and actually bring them home.

'Tis a common Obſervation and Complaint of learned Men, that we have no Reliques of the genuine Simplicity and Purity, which made the Old *Grecians* ſo famous, except what we meet with in the Works of *Homer* and *Heſiod*: And that the Excellency of the latter Pieces is more owing to the Luſtre of artificial Ornaments, than to the Charms of Native Beauty. On this account, the admirable *Vida* has fix'd the Times of *Homer* and thoſe immediately following, as the *Golden* and the *Silver* Ages of Poeſy in *Greece*.

Felices, quos illa ætas, quos protulit illi proxima!

Happy, whom that Auſpicious Age inſpir'd!
Happy the next; and to be next admir'd!

Indeed *Homer*'s Deſign was ſo very capable of

* *Pauſan.* Bœotic. p. 600.

this

this Simplicity, except in a few Places: And therefore he ſeems to have left that Palm, almoſt untouch'd, to *Heſiod*, whoſe Subjects as well as his Genius led him to Plainneſs and Gravity.

We meet with the Titles of a great Number of Pieces aſcrib'd to *Heſiod*, up and down in *Pauſanias*, *Eunapius*, *Lucian*, &c. all which are put together in a Catalogue by *Lilius Giraldus*, in his Dialogues about the Poets. What we have at preſent, are, the *Works and Days*, *Hercules's Shield*, and the *Theogony*, or Hiſtory of the Race and Birth of the Gods. The two laſt of which Poems, are hardly admitted for Genuine. Particularly the *Theogony* is as good as mark'd for Spurious by *Pauſanias* himſelf †. Tho' that Hiſtorian, as *Heinſius* obſerves, ſeems in ſome meaſure to have betray'd his Cauſe, when he blames the *Bœotians for making an Image of* Heſiod *with a Harp, whereas* He *ſang his Verſes to a Rod of Laurel* §; when, all the while, the Story of the *Rod of Laurel*, is in the preſent *Theogony*: and at the ſame time * *Plutarch* aſſures us that *Heſiod*'s ΕΡΓΑ us'd to be ſung to the Harp.

Manilius, in the Beginning of his ſecond Book, has beſtow'd theſe high Lines on *Heſiod* and his Works.

——————Sed proximus illi
Heſiodus memorat Divos, Divúmque parentes,
Et Chaos enixum terras, orbemque ſub illo
Infantem, & primum titubantia ſidera Corpus,
Titanaſque ſenes, Jovis & cunabula magni:
Et ſub fratre Viri nomen, ſine fratre parentis;
Atque iterum patrio naſcentem corpore Bacchum;
Omniaque immenſo volitantia numina mundo.

† *Arcadic.* p. 483. §. *Bœotic.* p. 589. * Sympoſiac.

Quinetiam ruris cultus, legeſque rogavit,
Militiamque ſoli: quod colles Bacchus amaret,
Quod fœcunda Ceres campos; quod Bacchus utrumq;
Atque arbuſta vagis eſſent quod adultera pomis:
Silvarumque Deos, ſacrataque Numina Nymphas,
Pacis opus, magnos naturæ condit in uſus.

Next *Heſiod* ſings the Gods Immortal Race,
He ſings how *Chaos* bore the *Earthly* Maſs:
How Light from Darkneſs ſtruck, did Beams diſplay,
And Infant Stars firſt ſtagger'd in their way.
How Name of Brother veil'd an Husband's Love,
And *Juno* bore unaided by her *Jove*;
How twice born *Bacchus* burſt the Thund'rer's Thigh;
And all the Gods that wander thro' the Sky.
Hence *he* to Fields deſcends, manures the Soil,
Inſtructs the Plowman, and rewards his Toil:
He ſings how *Corn* in Plains, how *Vines* in Hills,
Delight; how both with vaſt Encreaſe the *Olive* fills:
How Foreign Graffs th' Adulterous ſtock receives,
Bears Stranger Fruit, and wonders at her Leaves.
An uſeful Work, when Peace and Plenty reign,
And Art joins Nature to improve the Plain.

CREECH.

This Account, tho' it ſeems to include no other Labours but the ΕΡΓΑ and the *THEOGONY*, yet agrees with neither of the Pieces which we now have, under thoſe Names. For thoſe fine things which the Latin Poet recounts about the Birth of the Gods, and the making of the World, are not ſo nearly ally'd to any Paſſages in the preſent *THEOGONY* as to juſtifie the Alluſion. And therefore 'till the late moſt Learned and Ingenious Tranſlator of *Manilius* ſhall oblige us with his Correct-

Corrections of this Place in a Latin Edition, it muſt be concluded; that either the Aſtronomer's Fancy has carried him beyond his Aim; or elſe, that *Heſiod* compos'd ſome other Poem *of the Genealogy of the Gods*, which might be extant in thoſe Times.

And then the other Part of the Relation, which is taken up with the deſcribing the Arts of Planting, cannot, on any account, be referr'd to the ΕΡΓΑ, where that Part of Husbandry is entirely wanting; or at leaſt but ſlightly touch'd. If, after this we conſider that *Virgil* propos'd *Heſiod* * for his Pattern in the ſecond of his *Georgics*, which contains the *Care of Trees*, we may imagine that *Heſiod* wrote ſome other Pieces of Ruſtical Affairs, which *Virgil* might rather imitate; and that the ΕΡΓΑ and ΗΜΕΡΑΙ are not ſo properly a Treatiſe of Agriculture, as a Body of Oeconomics: a Point, which *Daniel Heinſius* has written a long Diſcourſe to prove.

Theſe ΕΡΓΑ and ΗΜΕΡΑΙ being the only unqueſtion'd Work of *Heſiod*, as has been obſerv'd, muſt, to us, be the main Foundation of his Character and Eſteem. It is true indeed, that *Quintilian* gives him the Palm only *in medio genere dicendi*, in the *Middle Stile*; yet it muſt be conſider'd that his Subjects oblig'd him to riſe no higher. And that too gave occaſion to the Remark of *Cleomenes* the *Spartan*, that *Homer* was the Poet of the *Lacedæmonians*, and *Heſiod* of the *Ilotes*, or the Slaves: becauſe the firſt taught the Art of War, and the other the Art of Husbandry. A ſaying much like that of *Alexander* the Great, that *Homer* was fit for Kings, and *Heſiod* only for Shepherds, Carpenters, and Ploughmen.

* *Aſcræumque cano Romana per oppida carmen.*

Yet

Yet his Reputation need not be built on a better Bottom, than the ſucceſs of thoſe Pieces: where the ſweet and eaſie plainneſs of Stile; that Air of the Graveſt Virtue; thoſe Fables pleaſantly told and uſefully applied; together with that ineſtimable Treaſure of unaffected Moral Precepts, will always juſtifie and ſecure that Elogy which *Paterculus* and *Plutarch* ſo long ſince gave him, of being the next Poet to *Homer*, as well in the Value of his Works as in the Period of his Age.

ANACREON.

ANACREON.

Anacreon was born at *Teos* * in *Ionia*; which was the reaſon of his uſing that *Dialect* in his Works. He is commonly plac'd about the 62d *Olympiad*, under *Polycrates*, the Prince or (as they call'd it then) the *Tyrant* of *Samos*, with whom he

* *Strab.* Lib. 13. *Suid.*

is

is ſaid to have been highly in Favour. We can't expect many Particulars of his Life, becauſe he ſeems to have been a profeſs'd Deſpiſer of all Buſineſs and Concerns of the World. And ſince he deſign'd his whole Age meerly for one Merry Fit, it were rather a Piece of Civility than of Injuſtice in the World, to let it be entirely forgotten.

Thus far we may be certain, that *Wine* and *Love*, had the Diſpoſal of all his Hours. And if, to divert himſelf, he engag'd in ſo delightful a Study as Poetry; perhaps his Intention was, rather to pay his Reſpects to ſome other Deities, than to complement the Muſes. *Ovid* himſelf, tho' one of the freeſt Livers upon Record, yet could cenſure *Anacreon's* Verſes, as of a looſer Humour than his own:

Quid, niſi cum multo Venerem confundere vino,
Præcepit Lyrici Teia Muſa Senis?

Venus with *Bacchus* madly to confound
Was all the Wiſe Advice the *Teian Lyre* could ſound.

His Tippling was as famous in the World as his Poetry: And, when we find his Statue in *Pauſanias** habited like a *Lyric* Profeſſor; we hear at the ſame time, that it was better diſtinguiſh'd by the Poſtures of a Drunkard.

As to the other Part of his Profeſſion, *Love:* He appears to have been equally enamour'd of both Sexes; and to have ſhown as great a Veneration for *Cupid*, as he did for *Venus*. † *Elian* indeed is very angry, if we ſuſpect *Anacreon* of any Diſhoneſty toward the Train of fine Boys whom he admir'd. But the General Cry runs ſo loud againſt the Poet in this Point, that there's no need of his own ὦ παῖ παρθένιον

* Lib. 1. † Var Hiſt. Lib. 9. cap. 4.

βλέπων,

βλέπων, to prove that he lov'd his *Minions* on no better Account than he did his *Miſtreſſes*.

Hermeſianax, as he is cited in * *Athenæus*, gives an account of *Anacreon*'s Amours with *Sappho*. But *Athenæus* himſelf refutes the Story, by obſerving that *Sappho* and *Anacreon* could not poſſibly be Cotemporaries; the Lady living under *Alyattes* Father to *Crœſus*, and the Gentleman under *Cyrus* and *Polycrates*. But 'tis grown a common Wiſh, that they had flouriſh'd in the ſame Age and Country; and had by ſome nearer Relation, improv'd the happy Agreement of their Temper and of their Wit.

Anacreon was famous for one Quality, not very ordinary with Poets, that of deſpiſing Money, when he could get it. For they tell a memorable Story, that when *Polycrates* had made him a Preſent of five Talents, he could not get a Minute's Sleep in two Nights after; ſo that, not being willing to loſe his Reſt in ſo bad a Cauſe, he fairly carried back the Treaſure; and told his Patron, that however conſiderable the Sum might be, it was not an equal Price for the Trouble of keeping it.

We don't hear that he was much given to rambling: Only *Plato* † informs us that when *Hipparchus* Son to the Tyrant *Piſiſtratus*, invited him to *Athens*, and ſent a Veſſel on purpoſe to convey him; he accepted the Honour, and made a Voyage to that Court.

The ſame Philoſopher who gives this Relation, in another Place § does *Anacreon* the Honour to ſtile him ὁ σοφὸς Ἀνακρέων, *The Wiſe Anacreon*. Which is the Foundation of Monſieur *Fontanelle*'s ingenious Dialogue, where he brings in *Anacreon* and *Ariſtotle* diſputing the Prize of Wiſdom; and gives the Advantage to the Poet.

What became of him after the *Athenian* Voyage, or where he paſs'd his laſt Minutes, is not on record.

* Lib. 13. p. 598. † *Hipparch.* § *Phædr.*

But,

But, as his own Verſes confeſs his Great Age, (tho' not the Effects of it) ſo *Lucian* reckons him among the Long-livers, allowing him Fourſcore and five Years.

The Manner of his Death was very extraordinary. For they tell us, he was choak'd with an unlucky Grape-ſtone, which ſlip'd down, as he was regaling on ſome new Wine *. This remarkable End, altogether as odd as his Way of Life, has given an excellent Subject to his Succeſſors in Poetry: Among the reſt our Incomparable Mr. *Cowley*, who has ſo happily imitated the Style and Manner of *Anacreon*, has farther repaid his Obligations by honouring him with an Elegy in his own Strain. The Concluſion is very grave and ſerious, and the moſt fortunate in the World for the Occaſion.

It grieves me, when I ſee what Fate
Do's on the Beſt of *Mankind* wait,
Poets or *Lovers* let them be;
'Tis neither *Love* nor *Poeſy*,
Can arm againſt *Death's ſmalleſt Dart*
The *Poet's Head* or *Lover's Heart*.
But when their *Life* in it's Decline
Touches th' *inevitable Line*,
All the *World's Mortal* to them then,
And *Wine* is *Aconite* to Men.
Nay in *Death's* Hand the *Grape-ſtone* proves
As ſtrong as Thunder is in *Jove's*.

If it be thought an Advantage to *Anacreon* that he ſhould ſtill enjoy his beloved Eaſe in ſpite of the Hiſtorians, who have been able only to tranſmit ſuch ſhort Memorials of his Actions; it cannot be eſteem'd a meaner Happineſs that he has eſcap'd the more dangerous Diſturbance of the Criticks.

* *Plin.* Nat. Hiſt. l. 7. c. 7. *Val. Max.* l. 8. c. 12.

Indeed

Indeed both the Bleſſings, are in a great meaſure owing to himſelf; one to the Condition of his Life, the other to that of his Writings. For, as the careleſs and unconcern'd Freedom of his Manners hindred him from being drawn into the Buſineſs of the World, ſo the beautiful Negligence, and the ſweet Gaiety of his Odes, have kept them from ever forming an ungrateful Field for Learned Quarrels and Encounters.

The Maſters of Controverſial Philology are utterly diſappointed when *Anacreon* falls under their Canvaſs. He deprives them of all their Common Places of Talk. They can produce no tedious Labours, on the Occaſions of his Poems; becauſe they were all perfect Humours. They can neither diſpute what Examples he follow'd, nor who have follow'd his Example: becauſe the Natural Delicacy of his Pieces diſdains a Copier, as much as it did a Pattern. Would they contend about his Numbers, or his Stile; they are both too equal to found a Difference. Or would they, as their laſt Refuge, oppoſe one Excellency againſt another; the Virtues of his Poeſy, are more cloſely united than thoſe of the Moraliſts; and his Graces being all born together, it were unnatural to divide them. The nice Judges may ſafely pleaſe themſelves, with admiring each a particular Beauty. One may celebrate the happy Novelty of his Thoughts; another the agreeable Fineneſs of his Turns; a third the moving Softneſs of his Expreſſions; and many more declare in Favour, either of his Sublimity, or of his Juſtneſs, or of his Simplicity, or of his Muſical Cadences; or of whatever they think touches them with moſt advantage. But were they all oblig'd to deſcribe the Powers that had charm'd them; they might very probably appear better Friends than they deſir'd.

For

For a General Character of *Anacreon*, *Cupid*, who was the chief Heroe of his Verſes, has given the beſt Account of their Worth, as Mr. *Cowley* has taught him to ſpeak;

All thy Verſe is ſofter far,
Than the downy Feathers are
Of my Wings, or of my *Arrows*,
Of my Mothers *Doves*, or *Sparrows*.
Graceful, cleanly, ſmooth and round:
All with *Venus*'s *Girdle* bound.

PINDAR.

PINDARVS

Apud Fulvium Vrſinum in marmore

And here a Pindar ſtood without a Head.

PINDAR.

WHatever attempts have been made for fixing the exact Time of *Pindar*'s Birth, are all demonſtrated to be uncertain by the Great § *Scaliger*; only thus much is clear, that it happen'd ſomewhat above Forty Years before the Expedition of *Xerxes*

§ Animadverſ. ad *Euſeb.* Numb. MDXXXI.

againſt *Greece*, and ſomewhat more than Five Hundred before our *Saviour*.

The Place of his Birth, which ought rather to have been forgot, ſtands firm enough on Record, and appears to have been *Thebes* the Capital City of *Bœotia*. A Country of ſo groſs and heavy an Air, as to furniſh Common Talk with a Proverb for extream Stupidity. We find the Poet confeſſing this Diſadvantage of his Climate, but at the ſame time reſolving to procure himſelf an Exemption from the General Cenſure. For in the ſixth Olympique he thus exhorts *Æneas*, the Maſter of the Chorus that uſed to Sing his Verſes;

——————ὄτρυνον νῦν ἑταίρους
Αἰνέα, πρῶτον μὲν Η——
——εαν παρθενίαν κελαδῆσαι·
γνῶναι τ' ἔπειτ' ἀρχαῖον ὄνειδος ἀλα——
——θέσιν λόγοις εἰ φεύγομεν, Βοιωτίαν
ὗν.——————————

And You, *Æneas*, drive Your ready Choir;
Let their firſt March be into *Juno*'s Praiſe.
And Show the Wondring World, if e'er my Lays
Betray my Country's weaker Fire:
If not with Juſtice I decline
The Vulgar rude Reproach, *a dull Bœotian Swine.*

Many will have him the Son of one *Scopelimus* a Piper, tho' the moſt credible Authorities name his Father *Diaphantus* *. On the Women's ſide one *Myrtis* or *Myrto*, ſeems to have born the neareſt relation to him, either as his Mother, or his Tutoreſs, or, perhaps, as both. His Nativity fell out juſt in the Solemnity of the *Pythian* Games †; an Omen of the Honours they were afterwards to receive from his Verſes. *Philoſtratus* makes the

* Vid. *Suid.* † *Plutarch* Sympoſ. Lib. 8. Q. 1.

Nympha

Nymphs to have danced at his Birth, and *Pan* himſelf to have leap'd awkwardly about for Joy: who (if we believe the ſame Story) when the Poet was grown up, and ſet to Writing, left off his Antick Sports, and employ'd himſelf in ſinging the new Compoſitions *.

Julius Firmicus the Aſtronomer, has taken the pains to erect *Pindar's* Horoſcope; and demonſtrates from the Stars that he was deſign'd by Heaven for a Divine Maſter in the Lyric Strain. But becauſe the happy Site of his Planets was not likely to be ſo well underſtood; they tell us, he was honour'd with a clearer Token of his deſtin'd Greatneſs. For ſleeping one Day in the Fields, while a little Boy, the Bees came and fed him with their Honey †: which paſſes for the Occaſion of his firſt applying himſelf to Poetry.

It ſeems probable that the Circumſtances of his Birth and Fortune, could not afford him any extraordinary Advantages of Education: And therefore 'tis his prodigious Natural Genius which always holds the firſt place in his Character. He himſelf was very ſenſible of the Kindneſs of Heaven in thus providing for him, and knew there was as much differenee between himſelf and his drudging Rivals, as between the Eaſineſs of Nature and the Pains of Art. Hence he bravely compares *them* to the baſe Crows, and *Himſelf* to the Generous Eagle in the ſecond Olympick,

——— ——— σοφὸς ὁ πολ———
——λὰ εἰδὼς φυᾷ·
μαθόντες δὲ λάβροι
παγγλωσία κόρακες ἅς
ἄκραντα γαρύετον
Διὸς πρὸς ὄρνιχα θεῖον.

* *Philoſtrat.* in Icon. p. 798. † *Pauſan.* in Bœotic. p. 575.

Art lives on *Nature's Alms*; is weak and poor:
Nature herſelf has inexhauſted ſtore,
Wallows in *Wealth*, and runs a turning *Maze*,
That no *Vulgar Eye* can trace.
Art, inſtead of mounting high,
About her *Humble Food* do's hovering fly,
Like the ignoble *Crow*, *rapine* and noiſe do's love,
Whilſt *Nature* like the Sacred *Bird* of *Jove*,
Now bears loud *Thunder*, and anon with *ſilent joy*
The beauteous *Phrygian Boy*.
Defeats the *ſtrong*, o'retakes the *flying* Prey;
And ſometimes bask's in th' open *Flames* of *Day*,
And ſometimes too he ſhrowds
His ſoaring *Wings* among the *Clouds*. COWLEY.

We have little Account of his way of Life, only we are inform'd in general, that he was highly courted and reſpected by the greateſt Part of the Princes and the States of *Greece*. One would think they really believ'd him ſomething more than a Mortal, when we find them allowing him a Share with the Gods in their Gifts and Offerings. But 'tis a much nobler Praiſe, that this was done by Command of the Oracle itſelf. For, it ſeems, the Officiating Propheteſs at *Delphi*, ſtrictly order'd the People, to give a Part of their Firſt-fruits (which they brought thither,) as a Preſent to *Pindar* *. He had an Iron Stool ſet on purpoſe for him in that Temple, which remain'd a long time after; upon which he us'd to ſit, and ſing his Verſes in honour of *Apollo* †.

His Countrymen the *Thebans* had an unlucky Grudge againſt him, upon account of his commending their Mortal Enemies the Men of *Athens*: which not only rendred them unequal Favourers of his Glory; but provok'd them to fine him, for

* *Pauſan.* in Bœotic. p. 575. †. *Pauſan.* in Phocic. p. 656.

his

his Publick Affront to the State. But the Generous *Athenians* at the ſame time made him a Preſent, double in value to what he had been amerced; and honour'd him with a noble Statue, when his own City refus'd him that Piece of Reſpect *.

Perhaps this Ill-will of the Magiſtracy under whom he liv'd, might be the cheif Reaſon of his poor Succeſs at a Contention in Verſe at *Thebes*, where he loſt the Prize to a Woman, the ingenious *Corinna*. *Pauſanias* ſays, the Judges declar'd in her favour, becauſe ſhe addreſs'd them in their own Dialect; whereas they were not ſo well acquainted with the Dorick Stile of *Pindar* †. Without doubt, beſides all this, her Beauty had ſome Influence in the Cauſe; ſince we are aſſur'd ſhe carried away that Prize too, from all the Ladies of her Time §.

His Nobleſt Patron was the Famous King *Hiero* of *Syracuſe*, whom he has conſecrated in ſo many Pieces: And he ſhould ſeem to have left *Thebes* to attend on the Court of that Prince. For compoſing the Second *Pythique* in his Honour, and addreſſing himſelf to the *Syracuſians*, he ſays,

ὕμμιν τόδε τᾶν λιπαρᾶν ἀπὸ Θηβᾶν
φέρων μέλος ἔρχομαι.———

To you from fertile *Thebes* I come,
Laden with Verſe.———

But perhaps this Might be ſpoken only in the Perſon of thoſe who went to *Syracuſe* to ſing his Hymn, at the Feaſt held there after *Hiero*'s Victory. For when he wrote the third *Pythique*, he was ſtill in his own Country; in regard that he tells *Hiero*, who was then Sick of the Stone, that, could he

* *Æſchines*. Epiſt. 4. †. *Pauſan.* in Bœotic. p. 674. § Ibid.

raiſe up old *Chiron* from the Dead by his Verſes, he would come, and bring him along with him, thro' the *Ionian* Sea into *Sicily*.

It's likely he paſs'd his whole Age in the Eaſe commonly allow'd to Men of his Profeſſion; not aſpiring to give his Country any other Service than that of his Muſe. We find him defending his Way of Life in the Seventh *Iſthmique*, and declaring why he rather follow'd this Courſe, than applied himſelf to Arms or ſerious Buſineſs.

——————— ὁ δ' ἀθανάτων
μὴ θρασύτω φθόνῳ,
ὅτι τερπνὸν ἐφάμερον διώκων,
ἔκαλῳ ἐπεῖμι γῆρας, ἔς τε ἢ μόρσιμον
αἰῶνα ἀνάσκομεν δ' ὁμῶς ἄπαντες,
δαίμων δ' ἄϊσος. ——————

Nor You, Ye Bleſs'd Immortals, with Diſdain
Look on an Idle Poet, that can raiſe
Equal to You his Warrior's Praiſe,
Yet kindly with himſelf diſpence,
Scorning to owe his Wit to groſſer Senſe:
Untaught by *Sight*, can Paint the Bloody Scene,
And, without *Feeling*, Conſecrate the Pain.
That he his ſilent Track of Life purſue's,
Averſe to Glorious Noiſe, and Martial Rage;
And begs the daily Favours of his Muſe,
And Courts the eaſy Steps of gayſome Age;
He owe's to You, and Your eternal Book:
From Your ſure Hands the Bent he took.
For not alone the laſt ſad Minutes of our Date
Attend Your Nod, to turn them into Fate;
But the ſame Nod, but the ſame ſacred Power,
Points out the different Paths in which we move;
Show's what we ought to Hate, and what to Love;
And to its proper Uſe chains up each flying Hour.

His

His Death was the Effect of his own Wiſhes. For having pray'd the Gods to ſend him the greateſt Happineſs a Mortal was capable of; he is ſaid immediately after, to have expir'd ſuddenly in the Theatre, leaning on the Knees of a young Boy that he admir'd: According to *Suidas*, being then fifty-five Years old. Tho' the exact Time of his Death is as uncertain as that of his Birth.

They tell us that he made Verſes even after he was Dead. For, as *Pauſanias* gives the Relation *, fancying one Night in his latter Time that he ſaw *Proſerpina* coming to him, complaining that ſhe was the only Deity he had left uncelebrated: Deceaſing about ten days after, he appear'd to an Old Gentlewoman that was related to him, and ſang her an Hymn in honour of *Proſerpine*; which the good Woman preſerv'd in Writing.

It is a Story generally known, that of *Alexander* the Great's ſaving *Pindar*'s Houſe (as the *Lacedæmonians* had done before) when he took *Thebes*, and intirely raz'd the reſt of the City. But the Reaſon of this honourable Act is not ſo well underſtood. *Alexander* indeed profeſs'd a high Reſpect for *Pindar*'s Writings in general; and made it one of his chiefeſt Pleaſures to read them. But this Piece of Generoſity appears to have had a Foundation nearer home. For it ſeems, *Pindar* had celebrated one of *Alexander*'s Family and Name; and had the Happineſs to put a Complement on the very Name; by accoſting the Gentleman with

ὀλβίων ἐπώνυμε Δαρδανιδᾶν.

Thou Nameſake to the Happy Greeks.

The Ruins of *Pindar*'s Houſe were to be ſeen at *Thebes*, in *Pauſanias*'s Time †; who liv'd under *Antoninus* the *Philoſopher*.

* In Bœotic. p. 575. † Dion *Chryſoſtom*. Orat. 2. p. 25.

Of all the numerous Works which he is ſaid to have compos'd, we have only his four Books of Hymns of Triumph, on the Conquerors at the four renown'd Games of *Greece*; the *Olympian*, the *Pythian*, the *Nemeæan* and the *Iſthmian*. It ſeems 'twas a common thing to hire *Pindar* for this Service, and no Victory was thought compleat, 'till it had the Approbation of *his* Muſe. To which Purpoſe there is one particular † Story on Record: That when *Pytheas* had gain'd the Prize in the *Nemeæan* Games, at Wreſtling, and at the *Cæſtus*, his Friends preſently made their Application to *Pindar*, to procure an Ode in his Honour. But the Poet demanding ſo large a Reward as Three (or rather Three Thouſand) Drachms, they went away in a Huff, telling him that for that Price, they could purchaſe their Friend's Statue in Copper. However, upon better conſideration they attended *Pindar* again, renewing their Suit, and offering to gratifie him as he deſir'd. Upon which Occaſion he began the Ode (which is the fifth *Nemeæan*) after this manner *.

Οὐκ ἀνδριαντοποιὸς εἰ—
—μ' ὃς τ' ἐλινύσον τ' ἐργάζεσ
—θαι ἀγάλματ' ἐπ' ἀυλᾶς βαθμίδ-
ος ἑσάοτ' ἀλλ' ἐπὶ πάσας
ὁ—λκάδ-, ἐφ τ' ἀκάτω γλυκεῖ ἀοιδᾷ
σειχ', &c.

Not the Dull Statuary's Art,
To form dead Figures, and to place
On moveleſs Pedeſtals the lumpiſh Maſs,
Can boaſt to have engag'd my Heart.
But the Bleſs'd Muſe, that, with a Nobler Power,
In *poliſh'd* Verſe can *Carve* a Conquerour,

† Bœotic. p. 578. * Græc. Schol.

Her

Her Labours to no Baſis ſtand confin'd,
Tamely expecting Fame:
But fly thro' every Coaſt on ev'ry Wind;
And to ſure Glory bear the Heroe's Name.

His Poems are of ſo difficult a Character, that the Greateſt Judges are commonly ſatisfied with confirming his General Title of Prince and Father of Lyriques, without engaging in the Search of his particular Excellencies. For, that prodigious Elevation of Spirit, that amazing Beauty of Sentences, that boundleſs Scope of Thought, and that daring Liberty of Figures and of Meaſures, are as likely to deter a Critick as an Imitator. His *Pegaſus*, as Mr. *Cowley* ſays, *Flings Writer and Reader too that ſits not ſure.*

Horace, tho' he appear'd his moſt dangerous Rival, yet had Generoſity enough to give him his juſt Commendations, as he had Judgment enough to fix them on a due bottom, From *Horace* therefore, eſpecially ſince he has been improv'd by Mr *Cowley*, we are to take our true Notions of the Genius and the Stile of *Pindar.*

Hor. Od. 2. Lib. 4.

Pindarum quiſquis ſtudet æmulari, I—
—ule ceratis ope Dædaleâ
Nititur pennis, vitreo daturus
Nomina ponto.
Monte decurrens velut amnis, imbres
Quem ſuper notas aluere ripas
Fervet, immenſuſque ruit profundo
Pindarus ore.
Laureâ donandus Apollinari
Seu per audaces nova dithyrambos
Verba devolvit, numeriſque fertur
Lege ſolutis:

Seu

Seu deos regeſque canit, deorum
Sanguinem, per quos cecidere juſtâ
Morte Centauri, cecidit tremendæ
Flamma Chimæræ.
Sive quos Elea domum reducit
Palma cæleſtes: pugilemve equmve
Dicit, & centum potiore ſignis
Munere donat.
Flebili ſponſæ juvenemve raptum
Plorat: & vires animumque mores—
—que aureos educit in aſtra, nigro—
—que in videt Orco.
Multa Dircæum levat aura Cygnum,
Tendit, Antoni, quoties in altos
Nubium tractus.———

I

PINDAR is imitable by none;
The *Phœnix Pindar* is a vaſt Species *alone.*
Who e'er but *Dædalus* with waxen Wings could fly,
And neither *ſink* too low, nor ſoar too high?
What could he who follow'd claim,
But of vain Boldneſs the unhappy Fame;
And by his Fall a *Sea* to name?
Pindar's unnavigable Song
Like a ſwoln Flood from ſome ſteep Mountain pours along:
The Ocean meets with ſuch a *Voice*
From his enlarged *Mouth*, as drown's the *Ocean's* Noiſe.

II.

So *Pindar* doe's new *Words* and *Figures* roul
Down his impetuous *Dithyrambique Tide*,
Which in no *Channel* deſign's t' abide,
Which neither *Banks* nor *Dikes* controul,

Whether

Whether th' *Immortal Gods* he ſing's,
In a no leſs *Immortal Strain*,
Or the great Acts of *God-deſcended Kings*,
Who in his Numbers ſtill ſurvive and *reign*.
Each rich embroider'd *Line*
Which their triumphant Brows around
By his Sacred Hand is bound,
Do's all their *Starry Diadems* out-ſhine.

III.

Whether at *Piſa*'s Race he pleaſe
To *Carve* in poliſh'd *Verſe* the *Conqu'rors Images*:
Whether the *Swift*, the *Skilful* or the *Strong*,
Be crowned in his *Nimble*, *Artful*, *Vigorous* Song:
Whether ſome brave Young Man's untimely Fate,
In Words worth *Dying for* he celebrate;
Such *Mournful* and ſuch *Pleaſing* Words,
As *Joy* to' his *Mother's*, and his *Miſtreſs Grief* affords:
He bids him *Live* and Grow in Fame,
Among the *Stars*, he ſticks his *Name*:
The *Grave* can but the *Droſs* of him devour,
So *ſmall* is *Death's*, ſo *great* the *Poet's* power.

IV.

Lo, how th' obſequious *Wind*, and ſwelling *Air*
The *Theban Swan* do's upwards bear
Into the *Walks* of *Clouds*, where he do's play,
And with extended *Wings* opens his liquid way!

COWLEY.

Monſieur *Perrault* in his late Parallel, as he has managed the Charge againſt all the Celebrated Authors of Antiquity, ſo he has been particularly ſevere upon *Pindar*; and given him leſs Quarter than the reſt. He cenſures him as *a Speaker of impenetrable Galimathies* (or extravagant flights) *ſuch as no Man could ever underſtand, and ſuch as*

Horace

Horace *ſlily ſcouted when he call'd him inimitable.* In ſhort, to keep on his Cuſtom of beginning with bold ſtrokes, he declares the firſt Verſes in the firſt Ode to be unaccountable Nonſence; and from that Specimen would have us frame our Notions of all the reſt.

The moſt admirable *Boileau*, who, in his *Reflexions* on *Longinus*, has done *Perrault* the honour of a Confutation; is pleas'd to ſet this Paſſage in its true light, and to make it ſo clear, as even his *Adverſary* might underſtand it. He tells us, we muſt remember that *Pindar* liv'd in the next times to *Thales*, *Pythagoras*, and *Anaxagoras*, the Famous Natural Philoſophers; who had taught with ſo great ſucceſs. The Opinion of *Thales*, who made *Water* the firſt *Principle* of Things was in particular Eſteem. Now *Empedocles* the *Sicilian*, Scholar to *Anaxagoras*, and contemporary with *Pindar*, had carried matters farther than any of them; and had not only penetrated very deep into the Knowledge of Nature, but (as *Lucretius* afterwards did) had adorn'd the whole Science in Verſe. This Poem rais'd his Character to ſuch a Pitch in *Greece*, that they ſcarce thought him of mortal Deſcent. The entire Work has long ſince periſh'd; but there is a Tradition that it began with the Praiſes of the *Elements*; and 'tis not likely the Formation of Gold and other Mettals ſhould be left untouch'd. Now *Pindar* being to compoſe his firſt *Olympick* Ode in honour of King *Hiero*, who had won the Prize at the Horſe-race, begins with the moſt ſimple and the moſt natural Thought in the World. That if he were inclin'd to ſing of the Wonders of Nature, then in Imitation of *Empedocles* he would celebrate *Water* and *Gold*, as the two moſt excellent and moſt uſeful Things that we enjoy. But, that, having conſecrated his Muſe to the Praiſes of Men, he reſolv'd to illuſtrate the Olympick Games, which were

were the Nobleſt Exerciſes of Mankind. And that to ſay there was any other Conteſt ſo Noble as the Olympick, was the ſame thing, as to pretend that there was ſome other Luminary in Heaven of equal Glory with the Sun. This is *Pindar*'s Thought in it's Natural order, and as a Rhetorician would have expreſs'd it in exact Proſe: let us ſee now how *Pindar* has ſet it off in Verſe.

Ἄριστον μὲν ὕδωρ· ὁ δὲ
χρυσὸς αἰθόμενον πῦρ
ἅτε διαπρέπει νυ—
—κτὶ μεγάνορ' ἐξοχα πλούτου.
εἰ δ' ἄεθλα γαρύειν
ἔλδεαι φίλον ἦτορ,
μηκέθ' ἁλίου σκόπει
ἄλλο θαλπνότερον
ἐν ἁμέρᾳ φαεννὸν ἄστρον
ἐρήμας δι' αἰθέρος,
μήδ' Ὀλυμπίας ἀγῶνα
φέρτερον αὐδάσομεν.

There's nothing ſo excellent as Water: There's nothing more reſplendent than Gold; which diſtinguiſhes itſelf among proud Riches, like Fire that blazes in the Night. But, O my Friendly Genius, ſince thou art moſt delighted to ſing of Combats; don't thou imagine, that in the mighty Void of Heaven when Day appears, there can be diſcover'd any other Luminary ſo radiant as the Sun; or that on Earth we can ſay there's any other Conteſt ſo Noble as the Olympick.

This Tranſlation is almoſt Word for Word; at leaſt nothing new is introduced except [*on Earth*] which the Senſe naturally requir'd. And tho' 'tis not expected that the Beauty of the Original ſhould be diſcover'd in ſuch a dry Copy; becauſe that conſiſts in a great meaſure in the Numbers, the

the Diſpoſition and the Magnificence of the Words, yet there is ſome Shadow of Majeſty and Nobleneſs preſerv'd under this plain Dreſs. But now it's worth while to ſee what a ſtrange Diſguiſe the ſame Subſtance bears in *Perraults* Verſion.

L'eau eſt tres bonne à la verité, & l' or qui brille comme le feu durant la nuit, éclate merveilleuſement parmy les richeſſes qui rendent l' homme ſuperbe. Mais mon eſprit, ſi tu deſires chanter les combats, ne contemple point d' autre aſtre plus lumineux que le ſoleil pendant le jour, dans le vague de l' air; car nous ne ſçaurions chanter de combats illuſtres que le combats Olympyques †.

Truly Water's a very good thing, and Gold which glitters, as Fire in the Night, ſparkle's wonderfully among Riches that make Men proud. But thou, my Genius, if thou deſireſt to ſing of Combats, don't look on any other Star more radiant than the Sun, in the Day time along the empty Air. But, we don't know how to ſing of any Encounters more Noble than the Olympicks.

Either this is deſign'd meerely for a Piece of Burleſque: and then *Pindar*'s Character is in no Danger of ſuffering by it: or elſe the Tranſlator has ſhamefully forgot his Greek when he gravely renders the little *expletives*; which were never intended to enter the Conſtruction. But, not to inſiſt on leſſer failings, the thing which ſpoils the whole Senſe of the paſſage, is what Ignorance itſelf could ſcarce ſuggeſt, but what muſt be rather owing to Inſincerity; and that is, the turning the Greek μηκέτι and the Latin *ne*, into the French *car*, or *but*: whence all the Connexion and Dependance is loſt.

So that, upon the whole matter the *Galimathies* and the unaccountable Nonſence, are not to be found in the *Greek* but in the *French*. And *Perrault*

† Parallel. 1. p. 19.

has

has ſhown no other Mark of a Tranſlator of *Pindar*, but that which Mr. *Cowley* ſpeaks of, the Knack of making People think, that one *Madman has Tranſlated another*.

If, after all, *Perrault* and his modiſh Followers ſhould renew the Charge, and ſay, that there is as little Foundation for any Verſion, as for theirs; and that they cannot by any means underſtand the Connexion here between the Water and the Gold and the Olympick Games; not to refer them to the Greek *Scholia*, which by their tedious Expoſition may chance to countenance their Obſtinacy; they may be pleaſed to look ſo far as the latter End of the third Ode of the ſame Book; and then they will meet with the ſame Figure, and the ſame terms, more cloſely tied together.

εἰ δ' ἀριςεύει μὲν ὕδωρ, κτεάνων
δὲ χρυσὸς ἀιδοίεςατον,
νῦν γὲ πρὸς ἐχατιὰν Θή—
—ρων ἀρεταῖσιν, ἱκάνων, ἅπτεται
οἴκοθεν Ηρακλέος ςηλᾶν.———

As Water, *firſt of Things*, maintains,
It's uſeful Empire ſtill, and widely reigns;
As Sovereign Gold darts forth the nobleſt power
Among the glittering tracks of Oar:
So much the high Olympian Fame
Darkens the Honours of a meaner Name.
Thus *Theron* ſhines, and thus with happy Pace,
Has reach'd the fartheſt Mark of Painful Vertue's Race:
Paſſing the Pillars of *Herculean Force*;
For here that Godlike Heroe ſtop'd his Courſe,
Theſe Sacred Games he choſe to bound his Height;
Theſe Sacred Games were all the Pillars that he ſet.

But

But it were well if the new Cenſors had a quarrel only againſt ſome particular Places in *Pindar*. For indeed we find them laying a general Accuſation againſt him, for little leſs than downright Diſtraction. They build this Scandal on his unaccountable Digreſſions and the furious Rambles of his Wit. They think it the higheſt Pitch of raving Abſurdity; while they ſee him addreſſing one of his Odes to ſome Great Man, and pretending to celebrate his Victory; when perhaps he preſently runs off to ſome fabulous Adventure of the Gods or ancient Heroes, and ſcarce ſpares time to give his Patron a parting Complement in the Concluſion. The common Anſwer to this Impeachment is drawn from the Nature of *Pindar*'s Way of Writing; this Libertiniſm of Conduct being the very Life and Soul of his Pieces. On which account Monſieur *Boileau* * has fix'd it as the ruling Excellency of an Ode, that

Son ſtile impetueux ſouvent marche au hazard;
Chez elle un beau deſordre eſt un effect de l' Art.

It's plain *Pindar* was ſenſible of his Hardineſs, in wandring ſo looſely from the main Subject. And therefore after a long Heat of any foreign Story, we find him very often, reprehending his Muſe for *ſhooting any of her Arrows at Rovers, when he would have her empty all her Quiver on the chief Mark.* But this might not be with deſign to beg pardon, but to ſhow his Skill. For, as he took an extraordinary delight in uſing this Metaphor of *Quiver and Arrows* for his Wit, ſo 'twas his Privilege, to let (as Mr. *Cowley* expreſſes it)

——————— *his Wanton Arrows fly*
At all the Game that did but croſs his Eye.

* Art Poetique.

In

In his Tenth Pythique he pleads his Title to this Liberty, at large; comparing his Spirit and Wit to a Boat, as he does often to a Chariot, a Bird, and the like. He introduces the Apology by his uſual Sleight of correcting his Muſe's Fury, and adviſing Her to Caution and Regularity.

Κώπαν χάσον· ταχὺ δ' ἄγκυ—
—σαν ἔρεισον χθονὶ
πρώραθε, χοιράδων δ' ἅλκαρ πίτρας,
ἐγκωμίων γὰρ ἄῶσες ὕμνων
ἐπ' ἄλλοτ' ἄλλον, ὥς τε μί—
λιτα, θύνει λόγον.

Hold, Muſe, thy heedleſs Oar,
Fly to the Deck, and the quick Anchor caſt;
And ſtop the Veſſel's fatal Haſte,
And miſs the Rocks, to which her giddy Head ſhe bore.
Thy Bark, that ſcorns a meaner Freight,
Than Songs of Triumph and exalted Praiſe,
Is built for Pleaſure and for State,
And runs no ſettled Courſe, and in no Channel ſtays.
Like the gay *Bee* ſhe ſpreads her *Silken* Wings,
Robbing with haſty *Dip* each Flower ſhe meets;
No ſingle *Prize* to *Port* the wanton *Pirate* brings,
But forms with various Spoils her *Golden Sweets*.

But indeed, it is a Kind of *begging the Queſtion*, to make *Pindar* plead his Prerogative for the Deciſion of this Cauſe. To ſay, that it was the *Manner* or the *Way* of thoſe Odes to be ſo bold and ſo licentious, while this *manner*, or this *way* is the very thing that the Adverſaries complain of. But if it could be tolerably made out, that beſides the hardy Freedom of his Genius, he was upon Account of his Subjects, in a great meaſure obliged

to this Conduct; then the Cavil must necessarily fall, or at least be transferred from the Poet to the Times. Yet, upon a fair Hearing, this would be no difficult Task. For we ought to consider that these *Odes of Victory* were all compos'd to be sung by a *Chorus* of Men at Publick Festivals and Meetings, assisted with the Advantages of Instrumental Musick. If any question the Truth of this Assertion, *Pindar* himself will satisfie them, in almost every Piece. But in the 10th of the Olympiques, he will give them an Account how the Custom of these Panegyrical Hymns came to be introduced, and how he designs to carry it on. He has been describing the Institution of the Olympian Games by *Hercules*, and reckoning up the Victories in the several Exercises at their first Celebration. Whom, when their Labours were finish'd, he makes to have been thus entertain'd.

ἐν δ' ἕσπερον ἔφλεξεν εὐώπιδος
σελάνας ἐρατὸν φάος.
ἀείδετο δὲ πᾶν τέμενος τερπναῖ—
—σι θαλίαις τὸν ἐγκώμιον ἀμφὶ τρόπον,
ἀρχαῖς δὲ προτέραις ἑπόμενοι καὶ νῦν
ἐπωνυμίαν χάριν νίκας ἀγερώχου
κελαδησόμεθα βροντὰν καὶ πυρπάλαμον βέλος
ὀρσικτύπου Διὸς γ' ἐν ἅπαντι κράτει
ἀεθλώια κεραυνὸν ἀρηρότα.
χλιδῶσα δὲ μολπὰ πρὸς κάλαμον
ἀντιάξει μελέων.

And now with beauteous Face, the Lovely Moon
That had in secret view'd the Fight,
Spread round the Combatants her *Evening Light*;
As if she would have form'd their *Crown*,
Or held her *Glittering Token* out to show their Work was done.

When

When ſtreight, in decent Order plac't,
The generous Gallants croud the Feaſt.
While chearful Arts of various Harmony
First on themſelves their Forces try;
And charm each other to unite
Their Voice, to reach the Victor's Height;
And piercing Echoes round the hollow Temple fly.
And we the glorious Cuſtom will revive,
And keep ſucceſsful Worth alive:
Our *Hymns* ſhall raiſe the *Sacred Conqueſt's* Fame,
The *Sacred Conqueſt* in return ſhall lend our *Hymns* their Name.
And *Jove*, Great Patron of the Games, ſhall ſtand
High in the Front, and all our Lays command.
Th' Almighty Enſigns of his Power,
On their *Red Wings* of Lightning born,
Thro' the Wide *Vaſt* of boundleſs Verſe ſhall roar:
The *Muſe* may play with thoſe dread Arms ſecure;
The *Muſe* her *Father's* Shafts may *catch* and may *return*.
Nor with preſumptuous Pride will we relie
On Strength of *Voice*, or Sound of lawleſs *Strain*;
But Strain and Voice ſhall with the *Pipe* comply,
The *Pipe's* ſweet ruling Note ſhall *tune* our wilder Vein.

Now it would have been an invidious, as well as a tireſome Buſineſs, to fill a Hymn that was deſigned for general Entertainment, with the direct Praiſes of a ſingle Man: and, now and then, of a Man, not very eminent on any other Account, but for his good Fortune in winning the Prize at ſome of the publick Exerciſes. But the old Relations of the Acts of Heaven and heaven-born Heroes, were what every Body longed for and admired; eſpecially when they heard them given with new Im-

provements of Wit and Language. Therefore, as to this Conduct, *Pindar*'s Enemies ought rather to admire the Strength of his Judgment, than rail at the Wildneſs of his Fancy. And eſpecially, ſince, whatever they may pretend, his Digreſſions are ſeldom forced in without Occaſion. The Gods or conſecrated Heroes do not introduce themſelves uncivilly into a Poem where they are not concern'd. The Gentleman whom *Pindar* particularly addreſſes, has commonly ſome near Relation to them: They are either the Founders of his City, or of his Family, or the Inſtitutors of the Games in which he has conquered: Or famous for ſome of thoſe Virtues, which the Poet celebrates in his Patron.

But the Trouble might have been ſpared of attempting formally to anſwer theſe two Objections. For, as ſilly or malicious Accuſers generally ſpoil their whole Charge by endeavouring to heighten and increaſe it; ſo the ſame nice Palates, which cannot reliſh *Pindar* on the Scores already mentioned, plainly ſhow where the Diſtemper lies, by adding a farther Reaſon of their Diſguſt. Their formidable Champion *Perrault* is not aſhamed to bring this as an Argument of the little Merit of *Pinder*'s Works, that their chief Uſe is to furniſh great Readers and Collectors with a Stock of moral Sentences. And now we may appeal to any one, whether *Envy* has not been very unhappy, to pitch on an unqueſtion'd Virtue for a Crime. For till Profit and Inſtruction are denied to be the main Ends of Poetry; *Pindar*, even according to this Judgment, has a fair Title at leaſt to half the Laurels; while he is acknowledged to advance the Work of Virtue in the World.

Indeed, if a Man conſider'd carefully our Ignorance in thoſe things which were the Foundation of *Pindar*'s Writings, the various Ceremonies of the Games, and the Particularities of Times, Perſons,

ſons, and Places; beſides our weak Notions of his Language and Numbers; he would be apt to fix his *Morality*, for a much ſurer as well as a much nobler Praiſe, than what we can pretend at this diſtance to build on the Excellencies of his *Manners* and of his *Style*. *That* will turn to *Uſe* when *theſe* are only *admired*. If we cannot copy the Beauties of his Fancy, we may improve by the Strength of his Wiſdom, to which his Fancy lent it's Charms. If his Spirit of Poetry diſdain to be within our Reach, his Spirit of Honeſty and Goodneſs will admit a more eaſie Imitation: And tho' we cannot ſoar beyond the Clouds, with his Wit; we may make a nobler *Flight*, by the Aſſiſtance of his Piety.

Now not to make a Catalogue of all the excellent Paſſages we meet with in *Pindar*, concerning the different Eſtate of good and bad Men after this Life, the juſt Inequality of the Diſtributions of Providence, and the Incapacity of Men to judge of the Actions of Heaven; with the wiſe Leſſons on almoſt every particular Virtue: How Glorious it looks in an Heathen Poet, to proteſt againſt that dangerous Vice of his Art, the delivering unworthy Stories about the Sovereign Beings? Yet this is *Pinder*'s ſettled Maxim in his very firſt Ode;

ἔςι δ' ἀνδρὶ φάμεν
ἐοικὸς ἀμφὶ δαιμόνων κα—
—λὰ· μείων γὰρ αἰτέα.

A Mortal with ſtrict Awe ſhould name
The Heavenly Powers that grace his Theme;
And only on their Virtues dwell:
Their Virtues will excuſe
The Pious Tales we tell;
And from Preſumption free the harmleſs Muſe.

And presently after, he professes his Abhorrence of charging the Gods with the Crimes of Men.

ἐμὲ δ' ἄτοπα γαστρὶ μάργον
μακάρων τιν' εἰπεῖν.

But O forbid it Heaven that I
Should charge Your Happy Guests with brutish Gluttony!

In the ninth Olympick he gives his Muse a Caution, of the same Strain of Piety.

——————ἔα πόλεμον μάχαν τε πᾶσαν
χωεὶς ἀθανάτων.

But Strifes, and Wars, and bloody Feats,
Move far, Ye Muses, from th' Immortal Seats.

And farther we find him § declaring positively, that he will give the Old Relations quite different from all that went before him, rather than suffer any Dishonour to be reflected on the Divine *Subjects*.

So that if on other Accounts *Pindar* claims the Sovereignty, not only in his own Province of Lyriques, but over the Masters of all the different Strains, excepting *Homer*: In this Point of *pious Decency* (when we remember the severe Charge against the Iliad and the Odyssey, for unworthily representing the Supream Powers of Heaven) *Homer* himself might yield him the Precedency: And *Horace* might alter the modest Boast * much to *His* Advantage; where he now assigns *Homer* the first Place in Fame as his unquestion'd Right, and only observes that *Pindar*'s Muse is not without her due Honour and Esteem.

§ Olymp. 1.
* Lib. 4. Ode. 9.

Non si priores Mæonius *tenet*
Sedes Homerus, Pindaricæ *latent*
——————Camœnæ.

ÆSCHYLUS.

ÆSCHYLUS.

ÆSchylus was by Deſcent an *Athenian*, Son to *Euphorion*; his Family referring its Original to the Αὐτόχθονες or Primitive Inhabitants *. The ſtrange Difference in the Accounts of his Age, has been ſometimes alledged by Learned Men, as an eminent Inſtance of the Confuſion of ancient Chronology. The Author of the Old Greek Life commonly prefix'd to his Works, ſays he came into the World in the 40th Olympiad; and yet juſt before, he has made him (as indeed he was) Cotemporary with *Pindar*; who is generally placed later by an Age. Therefore the Great *Caſaubon* corrects the Numbers in the Old Life, from 40 to 63; in the laſt Year of which Olympiad *Æſchylus's* Birth is fixed by the Learned Mr. *Stanly*, on the Faith of the *Arundelian* Marble.

There goes a Story of the ordinary *Grecian* Strain, that being a Boy, and watching the Fruit in a Vineyard, *Bacchus* appear'd to him, and commanded him to write Tragedies. And, that the very next Morning he ſet to Work, and found all Things ſucceed as happily as he could Wiſh **. Perhaps this Tale about his Adventure with *Bacchus*, might give occaſion to the common Report of his making all his Pieces when he was Drunk; which we find recorded by † *Plutarch* and § *Lucian*. Thus much may be affirm'd without any great Scruple, that he fell on this Study while very Young, and quickly ſilenced the Fame of all his Predeceſſors in the Art; as well by introducing a noble Strain of Verſe, as by reforming the rude Stage with the Ornaments of Habits and of Scenes.

* *Vit. per Scholiaſt.* ** *Pauſan.* Attic. p. 36.
† Sympoſ. Lib. 7. Qu. 10. § Encom. *Demoſthen.*

He is ſaid to have been valiant beyond the ordinary Pitch of Poets; and, with his two Brothers, to have born an honourable Part in the three Famous Battles of *Greece*, at *Marathon*, *Salamis*, * and *Platæa*. In the Second of theſe Engagements his Younger Brother *Amynias* was Chief Officer of a Squadron of Ships; and had the firſt Prize decreed him after the Victory; as having behaved himſelf the beſt of all the *Grecian* Captains, overſetting the *Perſian* Admiral, and killing her Commander §.

'Twas to the Courage and the Reputation of this Brother that *Æſchylus* afterwards happened to owe his Life. For being Condemned as a Deſpiſer of the Gods upon Account of one of his bolder Tragedies; when the *Athenians* were juſt proceeding to ſtone him to Death, *Amynias* getting near the Judges, pull'd his Arm from under his Garment, and ſhow'd it in the Face of the Court without a Hand; *that* having been loſt at *Salamis* in the Defence of his Country. The Judges were ſo happily mov'd with this noble Mark of Honour, that they immediately acquitted the Poet, on no other Plea, but the having ſo Brave a Man of his Family**.

It's plain from this Arraignment, that *Æſchylus*'s Countrymen had no great Opinion of his Virtue; which without doubt was one Reaſon of his Willingneſs to leave them, tho' he did not put the Deſign in execution, till upon farther Reſentments; either, as is commonly believed, becauſe the Judges of the Theatre had affronted him in letting *Sophocles*, who had been his Scholar, carry away the Tragick Prize from him; or, perhaps, becauſe *Simonides* had infinitely outdone him, when they both compoſed Elegies on the brave *Grecians* that fell at † *Marathon*. *Suidas* has recorded a

* Vit. Græc. per Scholiaſt. § *Diod. Sicul.* Lib. 11.
** *Ælian.* Var. Hiſt. l. 5. c. 19. † Vit. Græc.

Reaſon,

Reaſon, that, if literally taken, muſt needs have haſten'd his Flight more than both theſe put together. That, while one of his Plays was in Acting, the Seats and Galleries of the Theatre had unluckily tumbled down. But the Younger *Scaliger* † has taught us a way of making this Account of *Suidas*, the ſame in ſubſtance with the firſt, if not with either of theſe already mention'd. For he will have *the Breaking of the Seats* to have been an old Ironical Expreſſion of the Comedians and Satyriſts, to ſignify the ill Succeſs of a Play, or other Poem in the Theatre. On the Strength of which Conjecture, he interprets *Juvenal's*

——————*fregit ſubſellia verſu,*

in a quite contrary Manner to the Common Expoſitors; as if it intimated that *Statius's Thebais* did not take at the Publick Recitation. The only thing that can recommend this Fancy, is the Approbation of it by the judicious Mr. *Stanley*. But perhaps that worthy Gentleman did not conſider, that, as to the Paſſage of *Juvenal*, *Scaliger* himſelf ſeems to have retracted his Notion, in his Work *de Emendatione Temporum* §.

Æſchylus choſe *Sicily* for the Place of his Retirement, where he arrived juſt at the Time when King *Hiero* was building the City *Ætna*; and made his firſt Addreſſes to his new Hoſts in a Tragedy, which borrow'd the Name of that Town, and was employed in prophetically deſcribing the future Wealth and Greatneſs of the Inhabitants *.

Having lived at *Gela* in that Iſland ſeveral Years, in the higheſt Eſteem with Prince and People, he died after this unfortunate Manner.

As he was walking one Day in the Field, an Eagle that had lighted on a Tortoiſe, and was

† *Auſon.* Lect. l. 1. c. 10. § Pag. 484. * Vit. Græc.

ſoaring

ſoaring in the Air with her Prey, till ſhe could ſee a Place below hard enough to break it; unluckily took *Æſchylus*'s bald Crown for a Stone, and accordingly let fall the Shell directly upon his Head; which, inſtead of cracking itſelf, daſhed out *His* Brains †. They tell us, he had received an Oracle ſome Time before, declaring, *That he ſhould die by a Weapon ſent from Heaven* §.

He was buried very honourably near the River *Gela*, all the Tragedians in thoſe Parts performing Drama's at his Tomb **; on which was inſcribed this Epitaph, ſaid to have been compoſed by himſelf a little before his Death ††;

Αἰχύλον Ἐυφορίωνος Ἀθηναῖον τόδε κεύθει
Μνῆμα καλαφθίμενον πυροφόροιο Γέλας.
Ἀλκὴν δ' εὐδόκιμον Μαραθώνιον ἄλσος ἂν εἴποι,
Καὶ βαθυχαίτεις Μῆδος ἐπιστάμενος.

Athenian *Æſchylus*, *Euphorion*'s Son,
Lies here, where *Gela* haſtes to waſh the Stone.
Let *Marathon*'s Proud Seas his Valour tell,
And conquer'd *Medes* the Force they know too well.

However the Name of *Æſchylus* has ſuffered from the Criticks, who ſometimes exclaim againſt him in as furious Language as his own; yet it will always be a ſufficient Honour to his Memory, to have him acknowledged for the Father of his Art, and the great Diſcoverer of that happy Way, which 'twas an eaſy Matter for thoſe that came after him to make ſtraighter and ſmoother.

It's generally agreed, that Tragedy was at firſt no more than a continued Song of the *Chorus*. Afterwards, *Theſpis*, whom *Horace** calls the Inventor of the Tragick Muſe, found it convenient to add

† *Plin.* Nat. Hiſt. l. 10. c. 3. *Val. Max.* l. 19. c. 12.
§ Vit. Græc. ** Ibid. †† *Pauſan.* Attic. *Athenæus* l. 14.
* Art. Poet. Verſ. 275.

one

one Perſon above the *Chorus*, who to relieve them and give them Breath, might entertain the Audience with the Recital of ſome Illuſtrious Adventure. Now *Æſchylus*, as ſoon as ever he came to compare theſe rude Eſſays with his own Deſign, found that this ſingle *Perſon* tired the Audience more than he refreſhed the *Chorus*. And therefore he divided the *Action* among many *Perſons*; one of which was generally honoured with the principal Character, and the Reſt were the Attendants of his Story and of his Fortune. Thus, as Monſieur *Dacier* obſerves, this Part of Tragedy, which was at firſt introduced only as an agreeable Relief, came to be the Principal Deſign; and the *Chorus* for the future ſerved only to eaſe the *Perſons*, as the *Perſon* had been firſt admitted to repair the *Chorus*. Before *Æſchylus*, the Actors had not ſo much as a Publick Houſe to *ſhow* in; and even under the Command of his Predeceſſor *Theſpis*, were contented with the moveable Stage of a Cart. But *Æſchylus*, as he changed their open Scene to a Theatre, ſo he furniſhed them with a Maſque, inſtead of their rude Diſguiſe of Soot and Lie. Beſides, he ſet them off with the proper Ornaments of Dreſs, agreeable to the ſeveral Characters they were to ſuſtain; and by the Aſſiſtance of Buskins advanced them to the fancied Pitch and Size of Heroes *. Nor is it a mean Addition to his Glory, that he was the firſt, who took care to have all the killing Buſineſs tranſacted behind the Scenes, that the People might not be diſguſted by ſuch Cruel and Unnatural Sights †.

Yet, after all theſe honourable Performances, he has found (as was at firſt hinted) exceeding hard Meaſure from many Ancient as well as Modern Judges; only becauſe he did not advance his Art to that noble Degree, which *Sophocles* and *Eu-*

* *Hor.* A. P. Ver. 280. † *Philoſtradt.* Vit. *Apollon.* l. 6. c 6.

ripides

ripides afterwards attained. His Deſigns are cenſured as extravagant; his Conduct as rude and ſimple; and his Language, as windy Rant. 'Tis for this Reaſon, that the common Maſters, when they lay down their Rules for Tragedy, recommending only his two Succeſſors for the great Examples of Perfection, ſeldom honour *Æſchylus* with their Notice; unleſs when he is to be corrected for ſome Miſcarriage. The other mighty Chiefs are ſet for Marks and Lights to ſteer by; while the Father of their Profeſſion can afford nothing, but the Patterns of Rocks and Shelves to be avoided.

And yet, all the While, if we may depend on the Judgment of *Tully**, every Perſon in this Grand Triumvirate, *deſerved almoſt an equal Praiſe, in a different Way of Writing.* Now how to aſſign each Author his particular Excellency, is confeſſed a hard Task, even by thoſe, who are ſo generous as to allow *Æſchylus* any. § *Dacier* has propoſed two ways of aſſigning their proper Characters; the firſt, in relation to their Stile, which he borrows from *Dionyſius Halicarnaſſæus*; and the other, on Account of the different Species of Tragedy, how each Man ſucceeded beſt in ſome particular Kind. As for Stile, he attributes the *Rude* to *Æſchylus*, the *Florid* to *Euripides*, and the *Mixt* to *Sophocles*. In the Diviſion of Tragedy, he takes *Æſchylus*'s Talent to have lain in that which he calls *ſimple Pathetique*: *Sophocles* to have done beſt in the *Implexe*, and *Euripides* in the *Moral*. Both theſe Diſtinctions, how true ſoever they may be, yet as they divide the Laurel, are like to give *Æſchylus* but a very inconſiderable Share. The *French* Critick profeſſes after all, that he ſhall be obliged to any Perſon, who would give a more equal Judgment amongſt them. And he might have paid theſe Obligations to no leſs a Man than

* De Oratore l. 3. c. 7. § On *Ariſtotle*'s Poeſy. Cap. 19.

Plutarch.

Plutarch. 'Tis from his deciſive Sentence, that we are to learn what Title each Rival had to Fame, without invading the Prerogatives of the others. The three reigning Virtues then, which *Plutarch* had the Art to diſcover, were ἡ Εὐριπίδου σοφία, καὶ ἡ Σοφοκλέους λογιότης, καὶ τὸ Αἰσχύλου ὑψηλόν. *The Wiſdom of* Euripides, *the Eloquence of* Sophocles, *and the Loftineſs of* Æſchylus.

The Graces of his Succeſſors may be better inſiſted on hereafter: At preſent we are only concerned to vindicate this Excellency of our Poet; which is commonly alledged as his greateſt Crime. Indeed, if Nature and the common Apprehenſions of Men were always to be the Rules of *Sublimity*, *Æſchylus* would perpetually be a Tranſgreſſor. But it ſhould be remembred, that his Buſineſs lay among the old Race of Heroes; and, as he raiſed them above Human Pitch by their Buskins, ſo he could not but diſtinguiſh them as much, by ſomething more than Mortal in their Voice and Tone. Beſides, thoſe Primitive Worthies were entire Strangers to all that Fineneſs of Language and Nicety of Manners, which ſerv'd to diſguize the Weakneſs of their decayed Poſterity. There ſeem'd to be a natural Violence in their Tempers: And 'twas as hard for them to uſe any Calmneſs in their Talk, as in their Fights. It was long ſince the Judgment of the Famous Orator *Dion*, that *whatever appears in* Æſchylus *of extravagant Grandour, of ancient Rudeneſs, and of a Kind of Stubbornneſs in Thought and Expreſſion, ſeems more agreeable to the Manners of the Old Heroes* §.

It will eaſily be confeſſed, that our Poet by aiming continually at bold and hardy Strokes, has very often fallen into groſs Thoughts and harſh Expreſſions, as the moſt admired *Longinus* * obſerves of him. But then before he is condemn'd,

§ *Dion* Orat. 51. * Cap. 13.

he

he will claim the Benefit of the ſame Critick's Maxim, *that a Sublime Style with a great many Failures, is to be preferred to the middle Way, however exactly hit* *. For they who, venturing nothing, go on gravely in the plain Road, lie under no great Danger of Miſcarrying; while the more exalted Path is ſtill the more ſlippery, the more it ſhines. And it is below the Stile, as well as the Perſons, of Heroes to ſtoop to Trifles.

If Inſtruction be acknowledged for the Chief End of Poetry, *Æſchilus*'s Pieces may paſs for Moral Lectures, as well as thoſe of *Sophocles* and *Euripides*. And though he may not poſſibly have had Art enough to dreſs up Virtue in all her Ornaments and her Charms; yet he has certainly diſplayed Vice, in it's moſt horrible Shapes: as it was indeed eaſier for him to paint a Monſter than a Beauty.

At the ſame time it muſt be acknowledged that he underſtood little of what was afterwards called Nature and Fineneſs: But that poſſeſſing a vaſt and elevated Fancy, he endeavoured by the Force of Prodigies and Fables to aſtoniſh and terrify the Audience, whom he could not entertain agreeably by the Rules of Decency and Art. To this purpoſe, they tell a famous Story, that when his *Eumenides* was acted, the *Chorus* of *Furies* entring in a violent manner on the Stage, the People were put into ſuch a Fright, that the Children ſwoon'd away, and the Big-bellied Women immediately miſcarried §.

Yet even in this Care of making Terror the Chief End of his Pieces, he ſeems not ſo much to have been out in the Choice as in the Proſecution of his Deſign. For, however the ſoft Movement of the Paſſions may have uſurped the chief Place in Tragedy, it is certain the Audience ought ſome-

* *Longin.* Cap. 27. § Vit. Græc.

time

times to be tranſported as well as gently agitated. *Horace* reckoned it the nobleſt Power of a Poet, when he acts with the Violence of Enchantments on the Perſons he entertains,

——————vanis terroribus implet
Ut magus, & modò me Thebis, modò ponit Athenis.

And *Horace*'s Great Rival among the Moderns declares, that a Tragedian will loſe his Labour, if he does not mix the Force of Terrour with the Charms of Agreeableneſs and Sweetneſs:

Si d' un beau mouvement l' agreeable fureur
Souvent ne nous remplit d' une douce terreur *.

* *Boileau* L'Art. Poet. Chant. 3.

SOPHOCLES

SOPHOCLES.

Sophocles, was an *Athenian*, the Son of *Sophilus*, as *Suidas*; or *Theophilus*, as *Diodorus Siculus* calls him. The Time of his Birth is placed by the *Arundelian* Marble in the Fourth Year of the 70th Olympiad: So that he was Eight and Twenty Years Younger than *Æschylus*, and Twelve Years Older than *Euripides*.

Tho'

Tho' he was but a Boy at the time of *Xerxes*'s Famous Expedition into *Greece*, yet he had the honour to bear no mean Part in the Triumphs that followed his Defeat. For, when upon the Flight of that Prince, and the entire Rout of all his Generals, the *Grecians* were raiſing Trophies to continue the Memory of the Actions; our young *Sophocles*, being then at *Salamis*, while the Men were employed in fixing the Monuments of the Victory, is reported to have appeared at the Head of a Choir of Noble Boys, all naked and waſhed over with Oyl and Eſſence; and, while they ſang a *Pæan*, to have guided the Meaſures with his Harp *.

His Father was no better than a Mechanick by Profeſſion, yet being high in favour with *Pericles*, and the Chief of the City, found means to educate him in all the gentiler Parts of Knowledge and of Wit †. His nobleſt Art of Tragedy he attained under the Tutorage of *Æſchylus* §, who had newly reformed and illuſtrated that Sort of Poeſy.

There can't be a more famous Argument of his Proficiency in thoſe Studies, than that his earlieſt Triumph was in the Conqueſt of his Maſter. For *Cimon* (the renowned *Athenian* General, whoſe Life we find in *Plutarch*) having performed ſucceſsfully his Search of *Theſeus*'s Bones, and bringing the noble Reliques with publick Shouts into the City; a ſolemn Contention of Tragedians was appointed, as was uſual on ſuch extraordinary Occaſions. The two great Rivals in the Performance were, *Æſchylus* and *Sophocles*, and the Applauſe ſeem'd ſo equally divided, that the *Archon*, whoſe Buſineſs 'twas to conſtitute Judges of the Prize, dar'd not pitch on any Perſons for ſo ticklish an Office. At laſt *Cimon*,

* Vit. per Scholiaſt. & *Athenæus* l. 1. p. 20. † Vit. *Græc.* § Ibid.

and the other Commanders, entring the Theatre to ſee the Sport, the *Archon* ſeized on them (happening to be the proper Number) and giving them the Oaths, made them ſit down for Umpires of the Cauſe. The Contention was carried on, with all the Heat that Honour and Ambition could inſpire; each Perſon labouring with more than ordinary Force to gain ſo honourable a Verdict on his ſide. Upon a full Hearing, the Victory was adjudged to *Sophocles*, tho' this was the firſt Play he ever preſented in Publick *.

The Eſteem and Wonder that all *Greece* expreſſed at his Wiſdom, made him conceiv'd to be the peculiar Favourite, or rather the intimate Friend of the Gods. They tell us, that *Æſculapius* did him the Honour to viſit him at his Houſe †. And it ſhould ſeem that *Hercules* had no leſs Reſpect for him, from a Story of *Tully*'s. For among his Inſtances of Divination, he thus produces *Sophocles*, as a memorable Example. "There happened (ſays "he) a Golden Pattin to be ſtollen out of *Hercu*"*les*'s Temple. *Sophocles* ſaw in a Dream the God "appearing to him, and telling him the Name of "the Thief. He took little notice of the Viſion "for that Time, or the next: But upon a fre"quent Repetition, he went boldly into Court, "and declared ſuch a Perſon to be guilty of the "Sacrilege. The Judges immediately ordered the "Man to be apprehended; who upon Examinati"on confeſſed the Fact, and reſtored the Veſſel. "On which Account, the Temple came to be cal"led *Hercules the Diſcoverer's*" §. The great Impoſtor *Apollonius Tyanæus* attributes a much diviner Power to him. For in his Oration before *Domitian*, he tells the Emperor, that *Sophocles* the *Athenian* was

* *Plutarch.* in *Cimon.* † Idem in *Numâ.* § *Cicero* de Divinat. Lib. 1.

able

able to check and reſtrain the furious Winds, when they were viſiting his Country at an unſeaſonable Time §.

The ſame Opinion of his extraordinary Worth gained him a free Paſſage to the higheſt Offices in the State. We find him in *Strabo*, going in joint Commiſſion with the famous *Pericles*, to reduce the rebellious *Samians* *. 'Twas during his Continuance in this Honour, that he received the ſevere Reprimand from his Collegue, which *Cicero* has left upon Record. They were ſtanding and conferring about their common Affairs, when there happened to run by, a very beautiful young Boy: *Sophocles* could not but take notice of his Prettineſs, and began to expreſs his own Admiration to his Brother *Pericles*: To which the grave General returned this memorable Reply; *A Prætor*, Sophocles, *ſhould obſerve Continency with his Eyes, as well as with his Hands* **.

But whatever Inclinations the Poet might then have; (as indeed his Chaſtity is deeply ſuſpected) yet they may in ſome meaſure be excus'd as the effects of a Paſſion, ſubmitted to, on no other Account, but becauſe it was unconquerable. For thus we find him rejoycing at laſt, that, by the Benefit of old Age, he was delivered from the ſevere Tyranny of Love †.

Tully, in his admir'd Book *de Senectute*, brings in *Sophocles* as an Example, to ſhow, that the Weakneſs of the Memory and Parts, is not a neceſſary Attendant on the Condition he there defends. He obſerves, that this great Man continued the Profeſſion of his Art, even to his lateſt Years. But it ſeems, his Sons reſented this ſevere Application to Writing, as a manifeſt Neglect of his Family and

§ *Philoſtrat.* Vit. *Apollon.* pag. 393 * Lib. 14. p 635.
** *Tull.* Offi. l. 1. † *Philoſtrat.* Vit. *Apollon.* l. 1. c. 10. *Plutarch.* Moral.

Eſtate: On which Account, they at laſt declared the Buſineſs in Court before the Judges; deſiring the Guardianſhip of their Father, as one that was grown dilirious, and ſo put out of a Capacity to manage his Concerns. The old Gentleman being ſoon acquainted with the Motion, in order to his Defence, came preſently into Court, and recited his *Oedipus of Colonos*, a Tragedy which he had juſt before finiſhed; deſiring to know, whether that Piece looked like the Work of a Madman. There needed no other Plea to gain the Cauſe. The Judges, admiring and applauding his Wit, not only acquitted him of the Charge, but, as *Lucian* adds, voted his Sons Madmen for accuſing him.

The general Story goes, that having exhibited his laſt Play, and getting the Prize, he fell into ſuch a Tranſport of Joy, as carried him off†. Tho' *Lucian* § differs from the common Report, affirming him to have been choaked with a Grapeſtone, like *Anacreon*.

They tell a remarkable Accident that attended his Funeral. He died, they ſay, at *Athens*, at the Time when the *Lacedæmonians* were beſieging the City; for which Reaſon, the Solemnity of his Burial could not be carried on. *Lyſander*, the *Spartan* General, uſed at the ſame time, frequently to have a Viſion of *Bacchus*, deſiring him to ſuffer his deareſt Servant to be interr'd. Upon this, *Lyſander* made enquiry of the Beſieged, what eminent Perſons had lately died in the Town: And finding, upon Information, that his Viſion muſt needs be underſtood of *Sophocles*; inaſmuch as *Bacchus* was the Patron and Preſident of the Tragedians, he granted them a Truce for the decent Performance of his laſt Honours *.

† Diod. Sic. l. 13. *Plin.* l. 7. c. 53. *Val. Max.* &c. § In *Macrob.*
* *Pauſan. Attic.* p. 36. *Plin.* Nat. Hiſt. l. 7. c. 30.

It

It is obſervable, that this Story about *Lyſander*, does not agree with our *Marble Chronicle*, which places the Death of *Sophocles* in the 2d Year of the 93d Olympiad, whereas, the Siege of *Athens* did not fall out till the fourth Year of the ſame Olympiad, the 27th of the *Peloponneſian* War *.

If *Æſchylus* be ſtiled the Father, *Sophocles* will demand the Title of Maſter of Tragedy. What one brought into the World, the other adorned with true Shapes and Features, and with all the Accompliſhments and Perfections its Nature was capable of.

Diogenes Laertius, when he would give us the higheſt Idea of the Advances *Plato* made in Philoſophy, compares them to the Improvements of *Sophocles* in the Tragick Art. The chiefeſt of theſe, Monſieur *Boileau* has thus reckon'd up and applauded.

Sophocle *enfin, donnant l' eſſor à ſon Genie,*
Accrut encore la Pompe, augmenta l' Harmonie ;
Intereſſa le Chœur dans toute l' Action ;
De vers trop rabotteux polit l' expreſſion ;
Lui donna chez les Grecs *cette hauteur divine,*
Ou jamais n' atteignit la foibleſſe Latine.

Then *Sophocles*, with happier Genius ſtrove,
To raiſe the Muſick, and the Pomp improve :
Gave his juſt Chorus in the Plot their Shares ;
And filing rugged Words by niceſt Ears,
In *Grecian* Grandure reach'd that envied Height,
Which *Rome* in vain affects, and apes with weaker flight.

His Conduct and his Expreſſions, are the Advantages, which commonly gain him the Prize, againſt

* *Xenophon.*

the two Rivals of his own Age, and the more unequal Contenders ſince. The firſt of theſe Virtues has made his *Oedipus* the General Rule and Model of true Plotting. The other is that Λογιότης which *Plutarch* fixes as the diſtinguiſhing Mark of his Character, and of his Fame.

One of his moſt judicious Artifices, and on the account of which *Ariſtotle* * gives him the Preference to *Euripides*, was his allowing the Chorus an Intereſt in the main Action, ſo as to make the Play all of a Piece; every Thing conducing regularly to the chief Deſign. Whereas in *Euripides* we often meet with a rambling Song of the Chorus, intirely independent of the main Buſineſs, and as proper to be uſed on any other Subject or Occaſion whatſoever.

Indeed the ſtiffeſt Patrons of *Euripides* are willing enough to allow *Sophocles* the poor Glory of Mechaniſm and Contexture; provided they can but ſecure the Nobler Talents of Wit and Stile, to the Poſſeſſion of their Friend. At the ſame Time, the Applauders of *Sophocles*, will come to no Compoſition, nor yield the leaſt Part of the Tragick Laurels to the Pretenſions of the oppoſite Party. Or now and then, perhaps, if they are in a generous Fit, they will acknowledge *Euripides* to have attained a Clearneſs and Happineſs of Stile; but then it muſt ariſe from ignobler Means: And what *Sophocles* owes only to the Force of Genius and the Native Loftineſs of Thought, his Rival muſt faintly imitate, by an Exactneſs of Care, and a skilful ranging of Words and Sentences. The Compoſitions of *Sophocles* muſt reliſh of the World, while thoſe of *Euripides* betray the harſher Twang of the School. *Thoſe* muſt be the beſt Tragedies, *theſe* the beſt *Socratick Diſcourſes*. *Thoſe* muſt have the Air of a Gen-

* Poet. Cap. 4.

tleman

tleman and of a Commander, *theſe* of a plauſible Declaimer. And, in ſhort, *Sophocles* muſt be the greateſt Poet, and *Euripides* the greateſt Philoſopher.

Now, if there were room for a moderate Judgment, though the Palm would perhaps be divided more equally, yet *Sophocles* would ſtill ſtand faireſt to carry off the larger Share. The Ancients have been very cautious, whenever they entred on ſo dangerous a Point. Few Judges have had the Hardineſs to declare poſitively on either ſide; except one or two, who honour *Sophocles* with the Title of *Prince of Tragedy*. Yet we have ſome Reaſon to conclude from the broad Hints of Hiſtorians and Critiques, that the Performances of the ſame Great Man, were not only more applauded on the *Athenian* Stage, but always eſteemed the higheſt Attainments in the Tragick Strain.

Ariſtotle * indeed, has given *Euripides* the honourable Epithet of Τραγικώτατος, but it's eaſy to diſcover, that he can mean only the moſt pathetick. Whereas take him all together, and he ſeems to give *Sophocles* the Precedency; at leaſt in the moſt Noble Perfections of Manners, Oeconomy, and Stile.

Dionyſius Halicarnaſſæus in his Art of Rhetorick † commends *Sophocles* for preſerving the Dignity of his Perſons, and their real Characters, whereas *Euripides*, he ſays, did not ſo much conſult the Truth of his Manners, and their Conformity to common Life; on which account, he is often deficient in Grace and Decorum. He gives the Prize on the ſame ſide in his two following Diſtinctions: That *Sophocles* wiſely choſe the nobleſt, and the moſt generous Manners and Affections, to repreſent; while *Euripides* employed himſelf in expreſſing the more diſhoneſt, effeminate, and abject Paſſions: That the former never ſays any Thing but what is exactly

* Poet. cap. 13. † Pag. 69.

neceſſary; whereas the other frequently amuſes the Reader with tedious oratorical Inductions. And tho', at the Concluſion of the Compariſon, he applauds the Stile of *Euripides* as an happy Attainment of the *Middle Way*; yet he ſeems to add this, only to temper the Severity of his former Judgment; and for fear he ſhould be thought to detract too much from the Reputation of ſo admir'd an Author, by giving his Rival the Advantage in all Points.

Longinus ſeems all along to favour the ſame Cauſe, as far as it was ſafe to venture. And in one Place * he directly cenſures *Euripides* as a Writer more happy in the Marſhalling of his Words, than in the Senſe of his Thoughts.

Dion Chryſoſtom the Orator, who has nicely compared the three famous Tragedians in his little Piece of *Philoctetes's Bow*, confeſſes; That the Verſes of *Sophocles* do not abound, like thoſe of *Euripides*, in Exhortations to Virtue; yet obſerves, on the other hand, that they have ſuch a happy mixture of Grandure and Delight, as to deſerve the Honour the Ancients did the Poet, in calling him the BEE.

It is obvious to add, that if *Euripides* aſpires to the ſame Title, it muſt rather be on account of his *Wax*, than of his *Honey*; rather for the *Uſe* he gives us, than the *Pleaſure*.

* Cap. 32.

EURIPIDES.

EVRIPIDES.

EURIPIDES.

Euripides, as well as his two famous Rivals, was born of a creditable *Athenian* Family. Particularly his Mother *Clito*, is reported of Noble Deſcent *; though *Ariſtophanes* † in jeſt calls her a *Cabbage-ſeller*; and *Valerius Maximus* § records

* *Suid.* † In *Theſmophor.* § Lib. 3. c. 4.

this

this as her real Profeſſion. It's ſaid, while ſhe was with Child, her Husband *Mneſarchus* conſulted the Oracle of *Apollo*, to know what he might hope for; and that he received theſe Verſes in Anſwer.

Ἔσαι σοὶ κῦρος Μνησαρχίδη, ὅνπινα πάντες
Ἄνθρωποι τίσουσι, καὶ ἐς κλέος ἐσθλὸν ὀρούσει,
Καὶ σεφέων ἱερῶν γλυκερὴν χάριν ἀμφιβαλεῖται*.

Happy *Mneſarchus!* Heaven deſigns a Son:
The liſtning World ſhall witneſs his Renown,
And with glad ſhouts beſtow the Sacred Crown.

He was born in the Iſland of *Salamis*, whither his Father and Mother had fled, with a great many other eminent Families of *Athens*, upon the formidable Deſign of *Xerxes* againſt *Greece*. His Birth is placed by the *Arundelian Marbles* in the Fourth Year of the 73d Olympiad; though the learned Mr. *Barnes*, following the common Opinion, that he came into the World on the famous Day of the Sea-fight near *Salamis*, in the *Streights* which they call'd the *Euripus*, and that he thence had his Name, brings him down Six Years later. Indeed, *Heſychius*, in his Lives of famous Men, ſays poſitively, that he was born on the Day of that great Victory; but then he adds immediately after, that this was a good Omen of the *Athenians* Succeſs: And therefore it ſhould ſeem, according to *Heſychius*, only to have fallen out on the ſame Day in a former Year. If his Name was borrowed from the *Euripus*, perhaps he might not have been called ſo at firſt; but might have received that Ho-

* *Euſeb.* Præp. Evang. l. 5. c. 33.

nour

nour, upon Obſervation, that the noble Engagement there, happened on his Birth-day §.

At what time he removed with his Father and Mother to *Athens* is not certain. However, he was ſo far in Love with his native Iſland, as afterwards to honour it with frequent Viſits: And *Aulus Gellius* * tells us, he himſelf was ſhowed there, an old melancholy Cave, where *Euripides* was reported to have written many of his Tragedies.

It ſeems, *Mneſarchus*, however he might pride himſelf in *Apollo*'s Promiſe, yet had put no higher Senſe on the Words of the Oracle, than that his Son ſhould win the Prize in the Olympick Games. Accordingly he took care, to bring him up in the Exerciſes of Strength and Activity, performed in thoſe Solemnities †. But *Euripides*, though he made ſo good Progreſs in theſe Feats of Body, as to gain the Crown at the *Athenian* Sports in honour of *Ceres*, and of *Theſeus*; yet had always much greater Thoughts in his Head. And therefore, whilſt his Father was labouring all he could, to forward his Proficiency in the *Palæſtra*, he made a Nobler Choice for himſelf; proving a conſtant Auditor to *Anaxagoras* in Philoſophy, and to *Prodicus* in Rhetorick; and diverting himſelf in the mean time with the Art of Painting, which ſome will have, to have been at firſt his open Profeſſion ††. It is not very probable, that he learnt Morality under *Socrates*, as *Aulus Gellius* reports: For then we muſt make the Scholar older than the Maſter. 'Tis much more reaſonable to believe, and much more to the Honour of *Euripides*, that ſome Part of the Philoſopher's Wiſdom, ſhould be owing to *his* Tragick Pieces. For *Ælian* ** acquaints us, that *Socrates* uſed to frequent thoſe Plays, as uſeful and in-

§ Vid. *Tho. Lidiat.* Annotat. in Cron. Marm. p. 58. * Lib. 15. c. 20. † Ibid. †† *Suid.* ** Var. Hiſt. l. 2. c. 13.

ſtructive

ſtructive Leſſons; when at the ſame Time, he deſpiſed all other Repreſentations on the Stage.

The Occaſion of our Poet's falling to Tragedy, was the extream Danger his Maſter *Anaxagoras* had incurred by his Learning; who, under the Notion of a Deſpiſer of the Publick Gods, was baniſh'd *Athens* by the Fury of the Mob, and had good fortune that he came off with his Life. *Euripides* was then entred on his eighteenth Year *, and not daring to run the Hazard of his wiſe Maſter's Profeſſion, he determined to turn his Philoſophy to the Uſe of the Stage; with this particular Reſolution, to keep as far as he could, from diſguſting ſo tickliſh an Audience, by contradicting or expoſing the ſuperſtitious Genius, and the common Fancies of the Age.

Yet his Prudence and his Caution were not able to ſecure him from all Trouble on this Score. For they tell us, that upon that bold Stroke in his *Hippolytus*,

Ἡ γλῶσσ' ὀμώμοχ' ἡ δὲ φρὴν ἀμώμητ@,

My Tongue has ſworn, but ſtill my Mind is free,

he was indicted as a wicked Encourager of Perjury; tho' it does not appear, that he ſuffered for it. The Anſwer he made to the Accuſer is left on record by *Ariſtotle* †; "That 'twas a very unrea-
"reaſonable Thing to bring a Cauſe into a Court
"of Judicature, which belonged only to the Cog-
"nizance of a Theatre, and the Liberty of a
"Publick Feſtival. That when theſe Words were
"ſpoken *on the Stage*, there went along with them
"ſome Reaſon to juſtify them; if not, *on the Stage*,
"he was ready to defend them, whenever the Bill
"ſhould be once preferr'd in the right Place."

* *Suid.* † Rhetor. l. 3. c. 15.

Indeed

Indeed there was another Time, when he incenſed the Audience to as high a Degree; but then he immediately brought himſelf off by his Art. It was in the Tragedy of *Bellerophon*; where that old Gentleman laying himſelf out very eloquently in Praiſe of Money againſt Honeſty, in a Rant, ſomething like Mr. *Waller's Miſer's Speech*; the People were ſo enraged, as to riſe with general Conſent, to demoliſh the Play and the Actor. But *Euripides*, ſtepping out in time, only deſired their Patience, 'till they ſhould ſee what end this Patron of Covetouſneſs came to. For it ſeems in the Sequel of the Piece, he had puniſhed the ſordid Wretch as he had deſerv'd; and ſo juſtified the heightening of his Character, by raiſing the ill Conſequences of it in proportion *.

He had one Happineſs, which Men of Wit are generally Strangers to; and that is, the being as eminent for Labour as for Invention. 'Twas a noble Return that he gave *Alceſtis*, a Brother of his Profeſſion on this occaſion. *Euripides*, it ſeems, had been complaining, that he could not get out above three Verſes in three Days; whereas *Alceſtis* vapour'd, that he had always Three hundred at command in the ſame time. *Ay, but ſays*, Euripides, *you muſt conſider the Difference: Your Verſes are made to live no longer than thoſe three Days, and mine to continue for ever* †.

'Tis a remarkable Inſtance in what manner the Prizes were carried, at the common Trials of Wit in *Athens*; when we find *Euripides*, tho' he wrote ſeventy five Tragedies, yet winning only five, or at moſt but fifteen Victories; and frequently loſing the Crown to ſome pitiful Contender §. But this had been *Æſchylus's* Caſe before him, and perhaps *Homer's* before either. Yet *Euripides* is gene-

* Vid. *Senec.* Epiſt. 115. † *Val. Max.* l. 3. c. 7. § *A. Gell.* l. 17. c. 4.

rally

rally ſuppoſed to have had a tolerable Fortune in the World; and ſo not to have been obliged to depend mercenarily on the People's Humour.

If we might believe *Diogenes Laertius* *, he ſhould ſeem to have been as intimate with *Plato*, as he was with *Plato*'s Maſter, *Socrates*. For in the Life of *Plato* by that Author, *Euripides* is ſaid to have accompanied him in his *Egyptian* Voyage; which he made to learn the Courſe of the Planets. But, tho' the younger *Scaliger* has declared in favour of this Report, yet it cannot poſſibly agree with the Difference of Age, between the Poet and the Philoſopher; as Mr. *Barnes* has moſt judiciouſly obſerved.

The only great Action of thoſe Times, with which *Euripides*'s Story is concerned, was the famous Overthrow of the *Athenian* Forces in *Sicily*. This ſad Diſaſter, deſcrib'd ſo largely by *Thucydides*, in his 6th and 7th Books, and by *Plutarch* in his Life of *Nicias*, happen'd in the Fourth Year of the 91ſt Olympiad, and the 72d of *Euripides* his Life. After the laſt dreadful Battel, wherein the *Athenian* Army was entirely routed, and ſuch prodigious Numbers taken Priſoners; "It was extremely remarkable, that many were ſav'd and releas'd, meerly for the ſake of *Euripides*. For, it ſeems of all the Inland *Grecians*, his Muſe was in higheſt Eſteem with the Men of *Sicily*. Many of the poor Creatures that were thus preſerved, after they had got home, are ſaid to have gone and made their Acknowledgments to the Poet; reporting, that ſome of them had been delivered from their Slavery, upon teaching what they could of his Verſes; and how others, when ſtraggling about after the Defeat, had been relieved with Meat and Drink, for ſinging ſome of his Compoſitions".

* In *Plat.*

Nor

Nor were thoſe who fell honourably in this Unfortunate Expedition, leſs obliged to *Euripides*, than the Survivors. For he paid the laſt Duties to their Memory, in a moſt paſſionate Ἐπικήδειον, or Funeral-Elegy; a Fragment of which, is thus ſet down in *Plutarch* *.

Οἱ δὲ Συρηκοσίους ὀκτὼ νίκας ἐκράτησαν,
Ἄνδρες, ὅτ' ἦν τὰ θεῶν ἐξίσου ἀμφοτέροις.

Eight times they put all *Syracuſe* to flight;
While Heav'n ſtood Neuter to behold the Fight.

Sophocles and he, as the two great Maſters of the ſame Trade, are commonly thought to have maintained no great Intimacy; at leaſt not till the latter Part of their Lives. Yet his ſecond Epiſtle is addreſs'd to *Sophocles*, who was then in the Iſland *Chios*; congratulating his Safety after a Ship-wreck, and condoling the Loſs of his Tragedies by that Accident, as a common Misfortune to *Greece*; yet ſuch as might eaſily be repair'd, inaſmuch as the worthy Author of them ſurvived. If this Epiſtle be genuine, there was without doubt a fair Underſtanding at laſt between theſe Great Perſons: A Point, which will be confirmed farther, when we come to take notice of *Sophocles*'s Behaviour upon the News of *Euripides*'s Death.

His Humour and Carriage are repreſented as grave and ſerious, and not much inclined to the ordinary Gaiety of Poets. *Aulus Gellius* † has preſerved a notable Epigram of *Alexander* the *Ætolian*, on which, this Account of his Temper is commonly built.

* In *Nicias*. † Lib. 15. c. 20.

Ὁ δὲ Ἀναξαγόρᾳ τεθριμμένος ἀρχαίᾳ
Στρυφνὸς μὲν ἐμοίγε ἔοικε προσιπεῖν,
Καὶ μισογέλως, κ᾽ τωθάζειν ὁ δὲ πάρ, οἶνον
Μεμαθηκὼς· ἀλλ᾽ ὅ τι γεφύρας τοῦτ᾽ ἂν
Μέλιτος κ᾽ Σειρήνων ἐτέλευχεε.

This Spark of *Anaxgoras*'s School,
I always took for a rough ſtubborn Soul.
His aukward Court ne'er wears a ſmiling Look;
Nor all the Power of Wine can raiſe him to a Joke.
Yet when he writes, the *Syrens* croud his Tongue,
And with fair Honey mix the flowing Song.

As to Love-Matters, the common Buſineſs of his Profeſſion, his Character runs double: For we find him diſtinguiſhed by the Title of Μισογύνης in *Suidas* and *Gellius*, and by the quite contrary Appellation of Φιλογύνης in *Athenæus*. But the appearing Contradiction may be eaſily ſalv'd. His continual Care to fill his Plays with Satyrs againſt Women, might well make him eſteem'd a Hater of the Sex, as far as his Pen was concern'd. And 'twas for this Reaſon, that *Ariſtophanes*, in one of his Comedies, ſet a Jury of Women to try him, for his Offences in that kind. Yet this does not in the leaſt hinder, but that he might admire the Good Part of the Fair World, as much as he perſecuted the Bad. *Sophocles* knew very well how to make this Diſtinction upon his Rival. Some body in his Company, was calling *Euripides* a Woman-hater; *Yes*, ſays *Sophocles*, *He is ſo indeed upon the Stage, but not in the Bed* *. Accordingly, it's a-

* *Athenæus*. l. 13.

greed

greed by common Conſent, that he had two Wives; and ſome ſay, both at the ſame Time.

It was about a Year after the *Sicilian* Defeat, when *Euripides*, being overcome with the Intreaties of King *Archelaus*, left *Athens*, for the *Macedonian* Court. That excellent Prince is particularly famous for his Reſpect to Learned Men, and for his robbing the *Grecian* Academies of their eminent Profeſſors. So that there's no need of believing the common Story, that our Poet trudged to *Macedon* for no other Reaſon, but becauſe he was aſhamed to ſhow his Face at home, after he had catch'd one of the Actors a-bed with his Wife, and was plagued on that ſcore by his Enemies the Comedians.

The Veneration that *Archelaus* profeſſed for his Senſe and Wiſdom was ſo high, that *Solinus* * tells us, he was honoured with the chief Place in the King's Council.

There are a great many ſmart Sayings recorded which he paſs'd on ſeveral Occaſions, while he waited on that Prince. Particularly, one Day, a young fluttering Courtier joking upon him for his ſtinking Breath; *My Mouth has reaſon to ſtink*, ſays he, *becauſe ſo many honeſt Secrets have rotted in it* †. The famous Anſwer he made *Archelaus* is of a nobler Strain. The King, it ſeems, was continually teizing him to celebrate *his* Actions and Glory in a Tragick Piece; when once preſſing it more home, and ſeeming extremely importunate, *Euripides* burſt out into this ſerious Reply; *Pray Heavens your Majeſties Reign may never afford the Subject of a Tragedy* §.

In the mean Time, his Enemies at *Athens* did not fail to make the worſt Conſtruction of his Journey to *Macedon*; as if he deſigned for the honourable Profeſſion of a Pimp or a Paraſite. This was the Subject of that Epiſtle to *Cephiſophon*, which is the

* Cap. 15. † *Stobæus* Serm. 39. περὶ ἀπορρήτ. § *Diomed.* Grammat. de Poem. Gen.

laſt of thoſe Pieces, as we now have them. In it, he excuſes himſelf from having any Thoughts of increaſing his Honours or his Riches, by changing his Country and Way of Life; and adviſes his Friend to joyn with him in deſpiſing thoſe pittiful Stories, which could never hurt any Body, but the Authors of them.

He had paſs'd but a few Years in this Court, when an unhappy Accident concluded his Life. *Ovid* tells us what it was, when he wiſhes his *Ibis* the ſame Fate.

Utque cothurnatum vatem tutela Dianæ,
Dilanient vigilum te quoque turba canum.

Or maiſt thou feed *Diana*'s watchful Train,
Like the fam'd Maſter of the Buskin'd Strain.

Indeed, his Death is generally charged upon the King's Dogs: But whether this happened through Envy of ſome of the Courtiers, or by meer Chance, is very far from a Determination. Every Account gives him the ſame unfortunate End, and yet differs from the reſt in the particular Manner of the Action. Only ſome, indeed, will not have him to have been torn in pieces by Dogs, but by a Mob of Women; as old *Orpheus* had ſuffered before him. *Suidas* places the Time of his Death in the 93d Olympiad: and the *Arundelian Marble* in the Second Year of that Olympiad; which falls in with *An. Mund.* 3598, before our Saviour 435 Years. By this Account, he ſhould have been now Seventy eight Years old; whereas, the common Relations of his Story, fixing his Birth later, will have him die in his Seventy fifth Year.

The

The News of his ſad End, arriving at *Athens*, ſpread an univerſal Sorrow thro' the City. Even *Sophocles* was ſo far from rejoycing at the Removal of his Rival, that he is reported to have brought his Actors on the Stage in Mourning Garments, and without their Crowns; and to have appear'd himſelf in the ſame melancholy Garb *. Nor did he long ſurvive, deceaſing, according to the beſt Accounts, in the very ſame Year.

Euripides's Corps was remov'd, from *Promiſcus* where he died, to the City *Pella*, and there interr'd with the higheſt State and Solemnity. King *Archelaus* himſelf, not contented with the chief Concern and Expences of his Funeral, did him the further Honour of Mourning for him, in the uſual faſhion of the Country, and ſhav'd his Head, for a viſible Token of continual Grief †. The Monument erected to his Memory, is ſuppoſed to have been of Marble, adorned with the Poet's Statue in the Tragick Garb, and hung about with the common Appurtenances of that Art, and the Enſigns of *Bacchus*, the Founder and Patron of the Profeſſion. The *Macedonians*, as *Aulus Gellius* § tells us, were ſo proud of it, that they turn'd their common Boaſt into a Proverb,

Οὐ σόν γε μνῆμ' Εὐριπίδης ὄλοιτό τι.

Thy Tomb, *Euripides*, ſhall ne'er decay.

And therefore, when the *Athenians* ſent Commiſſioners to deſire his Bones, for the tranſporting them into the Place of his Nativity, the People abſolutely denied the Requeſt; declaring, they would part, on no account, with ſuch honourable Relicks.

* Tho. Magiſt. in Vit. *Eurip.* † *Solin.* c. 15. § Lib. 15. c. 20.

The City which preſerved his Aſhes, being ſeated near *Pieria*, the Birth-place of the Muſes, whence they took their Name of *Pierides*, gave occaſion to this Epitaph, which we find inſcribed to his Memory in the *Anthologia*;

Εἰ καὶ δακρύεις, Εὐριπίδη, εἶλέ σε πότμος,
Καὶ σὲ λυκορρῶσαι δεῖπνον ἔθεντο κύνες.
Τὸν σκηνῇ μελίγηρυν ἀηδόνα, κόσμον Ἀθηνῶν,
Τὸν Σοφίη τραγικὴν μιξάμενον χάριτα·
Ἀλλ' ἔμολες Πελλαῖον ὑπ' ἠῖον· ὡς ἂν ὁ λάτρις
Πιερίδων ναίης ἀγχόθι Πιερίδων.

Tho', by a Fate unworthy ſnatch'd away,
Thou gav'ſt *Diana*'s Pack a noble Prey;
Thou ſweeteſt Glory of th' *Athenian* Stage,
That with Grave Senſe could'ſt mix thy Tragick Rage;
Yet ſhall't thou live while *Pella*'s faithful Land
Hides thy Remains from Crooked Age's Hand.
Pella Pieria's Neighbour! for 'twas fit,
The Muſes Servant ſhould attend their Seat.

Plutarch[a] relates, that this Monument at *Pella* was ſtruck with Lightning; and that ſuch an Accident never happen'd but to theſe Relicks of *Euripides*, and thoſe of *Lycurgus*; which, he ſays, may ſerve for a Conſolation to the Poet's Admirers, and for a ſufficient Argument of his Dearneſs to the Gods; that he ſhould have the ſame Ruin befal his Remains, as had formerly diſpers'd thoſe of *Lycurgus*, a Man of renown'd Piety, and a peculiar Favourite of Heaven.

[a] In *Lycurg.*

The

The Burning of his Monument in this remakable manner, furnish'd the *Grecian* Epigrammist with a happy Subject for this little Piece;

Ἁ Μακέτις σὲ κέκευθε τάφῳ κόνις· ἀλλὰ πυρωθεὶς
Ζανὶ κεραυνείῳ πᾶσαν ἀπημφίασας.
Τεὶς γὰρ ἀπαστράψας Ἐυριπίδῃ ἐκ Διὸς αἰθὴρ
Ἥγνισε τὰν θνητὰν σήματος ἱστορίην.

One Urn thy Ashes boasted to contain,
'Till Heaven's quick Lightning scatter'd them again:
'Twas *Jove*'s own Work to clear the Mortal Load,
And purge thy nobler Relicks to a GOD.

The People of *Athens*, when they found it impossible to recover his Bones, were contented to raise him an *Honorary Tomb* in their own Country: which was remaining in *Pausanias*'s Time *. And 'tis to this Monument, we are to refer that pretty Distich of an Epitaph, extant in the common Collection of *Greek* Epigrams;

Οὐ σὸν Μνῆμα τόδ' ἐς', Ἐυριπίδη ἀλλὰ Σὺ τῶδε,
Τῇ σῇ γὰρ Δόξῃ Μνῆμα τόδ' ἀμπέχεται.

Thou art thy Tomb's Memorial, that's not *Thine*,
While thy fair Glory makes the Marble shine.

Which Thought seems to have been imitated in the latter Part of Mr. *Drayton*'s well known Epitaph in *Westminster-Abbey*.

The Story how the Originals of his Works, together with those of *Sophocles*, came into King *Ptolemy*'s Hands, when he was founding his famous Library at *Alexandria*, told by *Lylius Gyraldus* and Mr. *Barnes*, on the Authority of *Galen*, is to this

* *Attic.* p. 3.

Purpo

Purpoſe. " The King ſent to *Athens*, to deſire " thoſe Books for the increaſing his Collection; " but the City refuſed to comply: Within a little " Time after, there happened a great Dearth in " *Attica*; and then *Ptolemy* denying them the Im- " portation of any Corn from *Egypt*, unleſs they " anſwer'd his old Demand, they were forced to " part with the Treaſure, to keep themſelves from " ſtarving". Whatever Authority thoſe Great Men had for their Relation, it's certain, the Account in *Galen*, is very different. *King Ptolemy*, ſays he, *ſent to the* Athenians *to borrow the Original Manuſcripts of* Sophocles, Æſchylus, *and* Euripides, *in order to tranſcribe them for his Library, laying down in their Hands fifteen Talents of Silver, by way of Security. Upon receipt of the Books, he took care to have them wrote out on the faireſt Parchment, and ſet off with richeſt Ornaments; and then, keeping the Originals, he ſent the Copies to* Athens, *with this Meſſage; that the King deſired the City to accept of thoſe Books, and of the Fifteen Talents, which he had left in their Hands. That they had no Reaſon to be angry, ſince, if he had neither ſent them the Originals nor the Copies, he had done them no Injury; as long as they themſelves, by taking the Security, ſuppos'd it a ſufficient Reparation, in caſe of a Loſs**.

Among all the hard Cenſures that have been paſs'd upon *Euripides*, whether on account of his Conduct, his Manners, or his Stile, there is not one, which dares touch on the nobler Excellencies of his *Wiſdom*, and his *Paſſion*. 'Tis for this Reaſon, that he has been always eſteem'd the moſt *uſeful* Man of his Art, for Human Life, though others may have the Advantage of him in Delight.

* *Galen.* Tom. 5. Fol. 196. Edit. *Ald.*

The

The ſame Oracle that pronounced *Socrates* the Wiſeſt of Mortals, gave *Euripides* the ſecond Place in the Character of Wiſdom, and honoured *Sophocles* only with the loweſt Degree.

Σοφὸς Σοφοκλῆς, σοφότερος δ' Εὐριπίδης,
Ἀνδρῶν δὲ πάντων Σωκράτης σοφώτατος *.

It ſeems a little ſtrange, that while this Teſtimony is ſo often brought to eſtabliſh the Honour of the Philoſopher, we ſhould ſcarce ever find it alledged to credit the Poets. But perhaps Men were afraid of injuring the Divine Moraliſt, by joining him in Character with a Couple of Playwrights. And the Great *Origen* † is of opinion, that the Devil, when he deliver'd that Sentence, by giving *Socrates* thoſe Partners, purpoſely obſcur'd his Glory, while he was forced in ſome meaſure to applaud it.

However, as long as the End of Poeſy is to *Inſtruct*; and ſince the Gravity of the Ancient Tragedies made them appear ſomething more than bare Leſſons of Virtue, it will not detract from the Glory of the Great *Socrates*, to call thoſe Perſons *Wiſe*, who advanced the ſame Truths as himſelf. At leaſt, he will be contented to allow *Euripides* a Share in that Title, ſince he was pleas'd to honour *his* Plays with his Company, when he denied that Favour to the other Maſters of the Stage §.

Plutarch then had good reaſon, to aſſign WISDOM, as the peculiar Character and Glory of *Euripides*'s Works. For tho' the other Tragedians propoſe the ſame End, the regulating of Men's Notions about Providence and Human Affairs, the repreſenting Vice in all its Deformities and Miſchiefs, and the painting Virtue with the higheſt Beauties, and with the beſt Rewards; yet he will

* Schol. in Ariſtoph. p. 131. *Suidas* in v. σοφὸς. † Contra *Celſ.* p. 335. § *Ælian.* Var. Hiſt. l. 2. c. 13.

always appear to have anſwered that Deſign, with ſo much the more Advantage, as he added the Strength of Philoſophy, to the Powers of Action and of Verſe. For thus by a Courſe of frequent Sentences, he inſtils all his good Principles and Counſels, by the immediate Conveyance of the Ear. Whereas, in the other Tragick Pieces, the People were inſtructed more by what they ſaw, than by what they heard. The whole Action and Scope of the Play might perhaps recommend ſome noble Virtue to their Practice; becauſe they beheld either that Virtue thriving happily in ſome Great Perſon, or the contrary Vice procuring as remarkable Misfortunes. But this was rather teaching by Picture and dumb Show, than by Words and Precepts: While the written Part was all ſpent in bringing about and adjuſting the Intrigue, without intermixing many new Advices, for fear of retarding the Grand Deſign. But now *Euripides*, beſides their Advantage of ſhadowing one great Duty by the main Action, has inſerted a long Train of inferior Rules; and has given theſe in direct Words to the Audience, without putting them to the trouble of making inferences from what they ſee. And tho' the firſt of theſe Ways may be thought the moſt artificial Inſtruction, the other will be admitted as the moſt uſeful, or at leaſt as the moſt ſuitable to common Apprehenſions.

'Tis on the account of this Wiſdom, and this forcible Way of teaching, that *Quintilian*. when he is giving his Young Orator a Liſt of Authors, with their proper Characters and Uſes; while he does but juſt mention *Sophocles*'s Name, paſſes on preſently to a long Recommendation of *Euripides*, as far the moſt beneficial to a Man, who deſigned to rule the *Forum*. His Language, whih ſome reprehend as inferior to the Grandure of the

the Buskin, the Rhetorician, for the ſame Reaſon, eſteems and applauds, as approaching nearer to the Stile of Oratory. Then, as to the happy Abundance of his Sentences, and his delivering the Grave Precepts of the Ancient Sages, he thinks him almoſt equal to the Wiſe Maſters themſelves; and, in his Speeches and Anſwers, comparable to the moſt commanding Pleader at the Bar. And ends his Character with the moſt taking Part of it, the Excellency of his Paſſions, and his unreſiſtable Force of raiſing Pity.

None can deny, but that the Virtues and Excellencies which *Quintilian* here recommends to his Orator's Imitation, will have their Uſe and Value in proportion, with all Perſons who are engaged in the Buſineſs of the World. They will be better Citizens by reading *Euripides*, and better Verſifiers by doating on *Sophocles*; and will acknowledge juſt as much Difference between the Advantages they receive from theſe two Authors, as they find between their Civil, and their Poetick Capacity.

Not but that *Sophocles* has his Inſtructions too, and thoſe the moſt curious and the moſt refin'd. But alaſs! his very Excellencies render him of leſs Service to the World. All the old Magick of Poeſy has been long ſince concluded; and the Muſes may as well expect again to draw Stones and Trees into Order, as Men into Virtue, by their Arts and Power. People are no more to be led into Societies like Bees, by the Force of Muſick. The World, in its Infancy, might learn Goodneſs, by ſweet Violences, and pleaſant Deceits: But now, it pretends to be more Manly; and ſcorns to be trick'd, tho' to it's own Advantage. We as much deſpiſe a Poet, who hopes to enforce Virtue by the Harmony and Artifice of Verſe, as a Phyſician, who endeavours to cure by Charm. Things

muſt

muſt be laid down in a plain Way, and the Courſe and Method of Nature exactly followed. If Virtue and Vice *will* come upon the Stage, they muſt lay aſide their Scenical Habits, and appear naked and unmask'd. Otherwiſe we are apt to take the Liberty of thinking, that they only indeed act a Part, and are juſt ſuch Machines and Fancies in the World, as they are in the Theatre.

Thus while *Euripides*, does not ſo much endeavour to prevail on our Senſes, as to make an immediate Conqueſt on our Minds; and rather convinces us by Eloquence, than amazes us by Pomp and Show, we admire and eſteem him the more, the more he has fail'd in the formal Rules of his Art; and are ready to acknowledge him the chief of Tragick Profeſſors, becauſe he kindly deſcends to our Level, and wears his Buskins lower than the reſt.

ARISTOPHANES.

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THE Age of *Ariſtophanes* needs not come under Enquiry; ſince none can be at a Loſs where to fix the famous *Peloponneſian* War, and the more famous Story of the Divine *Socrates*. But then his Country or Birth-place is little underſtood. The old Illuſtrators quarrel, and defie one another on the Point; and the Oracle of his own Works, which

which acquaints us with moſt of his Circumſtances and Concerns, is but in vain conſulted about this Diſpute. There is indeed one Paſſage in the *Acharnian*, which ſeems to hint, that he ſometime lived in *Ægina*, and might therefore probably be born there. The *Chorus* between the ſecond and third Acts, are commending the Poet, as the Deliverer of his Country by his Wiſdom, and as a Man that was admired by all the World; and then they go on,

Διὰ τοῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προσκαλοῦνται,
Καὶ τὴν Αἴγιναν ἀπαιτοῦσι, χ) τῆς νήσου μὲν ἐκείνης,
Οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τ' ποιητὴν ἀφέλωνται *.

'Tis for his ſake, the *Spartans* ſeem inclin'd
To beg *Ægina*, and invite a Peace:
Not that they value the poor Spot of Ground;
But hope *that Claim* muſt rob you of your Poet.

We may only gueſs hence, that his Fortunes lay in that Iſland. And this was Pretence enough for his Enemies to accuſe him to the Magiſtracy as a Foreigner, and as a falſe Uſurper of the Privileges which *Athens* allowed her Citizens. They ſay, he came off with great Applauſe from this Charge, only naming one *Philip* an *Athenian* Freeman for his Father, and proving it with two Verſes of *Homer*,

Μήτηρ μέν τ' ἐμὲ φησὶ τὸ ἔμμεναι, αὐτὰρ ἔγωγε
Οὐκ οἶδ', οὐ γὰρ δή τις ἐὸν γόνον αὐτὸς ἀνέγνω †.

I take my Mother's Word: My Mother vows,
'Twas *He*: I know not: Who can ſwear he knows?

* Pag. 402. Edit. *Caldor.* † Vit. *Græc.* per Scholiaſt.

Thus

Thus wherever he was born, he had the Honour to be admitted free Denizen of *Athens*; whether Nature had given him a Title to it, or whether his Ingenuity ſupplied him with as fair a Right.

His native Courage and Honour, and his profeſs'd Averſion to a ſervile Government, deſerv'd to procure him the higheſt Employments in the State. But perhaps he did the Common-wealth as much Service on the Comick Stage, as he could have done in the Council or in the Army. 'Twas he, that dar'd entertain the whole City at the Expence of the Magiſtrates Reputations; could inform them of the pernicious Deſigns of their Leading Officers; and could himſelf act a *Cleon*, a powerful Villain, when every one of the Common Players declined ſo dangerous a Part*. 'Twas he, that by the ſame bold Method of Inſtruction, could remind a whole People of the Defects in their Publick Juſtice; and of the Miſcarriages in their Politicks, and in their Arms. And what was the hardieſt Enterprize of all, could attack their ſuperſtitious Worſhip, without incurring thoſe general Reſentments, which had fallen on *Æſchylus* and *Euripides* for the ſame good Attempt. It looks indeed ſomewhat like a Prodigy, to ſee the Comedian blacken the incomparable *Socrates*, by repreſenting him as a Deſpiſer of the popular Religion; while he himſelf, in ſome other of his Pieces, has expos'd the ſame vulgar Errors, and came off with Approbation. The Reaſon of the ſtrange Difference can be only this; that *Ariſtophanes*, by the Force, and Authority of his Wit, held *Athens* more abſolutely at Command, than the good Philoſopher, with all his Wiſdom, and with all his Vertue.

* Vit. *Grat.*

All

All his Plays, which are come safe to our Hands, appear to be a Set of wise Reflections, on the Affairs and the Conduct of the *Athenian* People, thro' as famous a Course of Years as any in History, the Time of the great *Peloponnesian* War. And therefore *Plato* shew'd a great deal of Judgment, as well as a great deal of private Esteem; when he recommended *Aristophanes*'s Works to *Denys* the Tyrant, who had desired to be inform'd of the Condition and the Polity of *Athens* *.

The *Chorus* in the *Acharnian*, whom there has been occasion to cite before, takes care to let us know what Name and Character their Poet bore at home and abroad. They had been reminding the Audience of some good Offices *Aristophanes* had done the City by the Power of his Comick Muse; and then they carry on the bold Vaunt in such Strains as these.

Ταῦτα ποιήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν γεγένηται.
Καὶ τοὺς δήμους ἐν ταῖς πόλεσι δέξας ὡς δημοκρατοῦνται.
Τοιγάρτοι νῦν ἐκ τῶν Πόλεων. † φόρον ὑμῖν ἀπάγοντες
Ἥξουσιν ἰδεῖν ἐπιθυμοῦντες † ποιητὴν † ἄριστον.
Ὅστις παρεκινδύνευσεν Ἀθηναίοις εἰπεῖν τὰ δίκαια.
Οὕτω δ' αὐτὸς περὶ τ' πόλεμος ἤδη πόρρω κλέος ἦκει
Ὅτε κὴ βασιλεὺς Λακεδαιμονίων πρεσβείαν βασανίζων,
Ἠρώτησε πρῶτα μὲν αὐτὸς πότεροι † ναυσὶ κρατοῦσιν
Εἶτα δ' τοῦτον † ποιητὴν ποτέροις εἶποι κακὰ πολλά.
Τούτους γὸ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους γεγενῆσθαι
Καὶ τῷ πολέμῳ πολὺ νικήσειν τοῦτον ξύμβουλον ἔχοντας †.

This is the Man, who bless'd you with his Service;
And taught the wrangling Tribes to use their Power.
And now your Tributary Friends from far
Flock to the Town to see the Sacred Poet

* Vit. *Grac.* † Pag. 401.

Who

Who dares ſpeak Truth, and hazard Life for Juſtice.
So far his bold Exploits have ſpread his Fame,
That when the mighty *Perſian* Monarch held
The *Spartan* Envoys, wond'ring at his Queſtions;
He firſt demanded, which o'th Rival States
Rid Chief at Sea; and next, which People liv'd
Under the wiſe Correction of our Author.
For they, cry'd the Great King, muſt needs Reform:
And, while they take the Poet to their Counſels;
Under his Conduct may command the World.

But after all the fair Parts of his Character, there lies an eternal Reflection, on his good Humour at leaſt, if not on his Virtue and Principles, that he ſhould profeſs himſelf a mortal Enemy to the two wiſeſt *Athenians* of his Time, *Socrates* and *Euripides*.

We have a full Hiſtory, of his wicked Attempt againſt the Philoſopher, delivered by *Ælian* *; whether truly or not, may be enquired into by and by: His Relation is to this Purpoſe. *Anytus*, and the other Accuſers, who had form'd a Deſign againſt *Socrates*'s Credit and Life, were not ſo ſenſeleſs as to imagine, that the Judges would be very willing to receive an Impeachment of the Wiſeſt and the Beſt of Men. And therefore they concluded, it would be the beſt Way of proceeding, to prepare the Minds of the *Athenians*, by raiſing the Scandal by Degrees. In order to this, they hir'd *Ariſtophanes*, with the conſideration of a good round Sum, to expoſe the Philoſopher on the Stage. They inſtructed him too which way to direct the Satyr. To repreſent *Socrates* as an impertinent Virtuoſo, and a trifling Diſputant; one that could

* Var. Hiſt. l. 2. cap. 13.

argue

argue *Pro* and *Con* at his Pleaſure, and prove Right Wrong, and Wrong Right in the ſame Breath: And eſpecially to hint at his introducing new Kinds of Dæmons, and Powers unheard of before; as if he ſlighted the Common Deities, and the preſent Manner of their Worſhip.

Ariſtophanes, who had no more Honeſty than his Poverty would allow, eaſily ſwallow'd the Bribe; and falling to work, according to their Directions, compos'd the Comedy of the *Clouds*. The *Athenians*, who expected nothing leſs than to ſee ſuch a Great Man ridiculouſly perſonated in the Theatre, at firſt were in a general Wonder and Surprize. But being naturally envious, and apt to detract from thoſe Perſons, whoſe Learning or Vertue had raiſed them above the common Level, they were afterwards tickled with the pleaſant Satyr; and gave the Prize to *Ariſtophanes* with univerſal Applauſe.

On the Faith of *Ælian*, we commonly build our Notions of this Tranſaction; and agree to condemn all *Athens* of as much Folly and Madneſs for approving the Poet's Slanders, as we do the Poet himſelf for inventing them. Even the moſt ingenious *Madam Dacier*, who has lately given us the two firſt of *Ariſtophanes*'s Comedies in ſo fine a Dreſs, is not ſo kind as to vindicate the Credit of the Philoſopher, or cenſure the Judgment of the Audience: While obſerving only* that there was no need of corrupting the Poet with a Bribe, ſhe ſeems to admit the reſt of *Ælian*'s Story, as a true Relation. But how will the Scene be alter'd, if, after all, the Divine Philoſopher ſhould appear to have been vindicated by the common Voice of the Judges; while the profane Poet was ſo far diſcountenanced, as

* In Præf.

to

to ſee the Comick Prize given to a much Inferior Performer? Yet as fair a Conjecture as this may be drawn from the Play it ſelf, as we now have it. For that *Parabaſis* inſerted in the Chorus between the firſt and ſecond Acts *, is nothing elſe but a direct Addreſs, made by the Poet to the People, commending himſelf, as the moſt experienced Man in his Art, and this for the beſt of all his Pieces; and at the ſame time complaining of their Unkindneſs; that, with all theſe Advantages, they ſhould before deſpiſe and damn his Play, and deny him the publick Teſtimony and Reward. Now the old Scholiaſts agree to expound this of the ill Succeſs which the *Clouds* met with at the firſt Preſenting; when *Cratinus* and *Amipſias* were crown'd for the beſt Comedians, and *Ariſtophanes* exploded with univerſal Scorn. 'Twas very natural for the Poet, after the firſt Misfortune, to correct his beloved Piece againſt a ſecond Trial; and to add this Speech, by way of expoſtulation with the Audience; and to beg a more favourable Sentence: And therefore it may well ſerve for a Prologue, according to the preſent Laws of the Theatre, as Madam *Dacier* has placed it in her Tranſlation.

So far then the whole Body of the *Athenians* are juſtified, that they did not encourage the Poet's firſt Attempt, in expoſing their great Maſter and Inſtructor. But if it could be made out farther, that this Piece was never reviv'd on the Stage, tho' corrected by the Author, they would come off with Honour from the whole Accuſation. Yet this Point too will admit of a probable Proof in their Defence. For one of the old Scholiaſts when he is expounding the *Parabaſis* already mentioned, ſays expreſsly, οὐ φέρονται αἱ διδακαλίαι τοῦ δύο νεφελῶν. *There are no Memorials which explain the Acting of two*

* Præf. pag. 156. † pag. 158.

CLOUDS; or, *there are no Memorials which make the Clouds to have been acted twice.* As for the other old Gentleman, who in his Illuſtrations prefixed to the Piece, affirms it to have been preſented a ſecond time; he fixes that Time in the very next Year when *Aminias* was *Archon.* But now in that very Year when *Aminias* was *Archon*, *Ariſtophanes*'s other Comedy of the *Waſps* was played, as all agree. And in this Piece of the *Waſps* when the *Chorus* deſire the Audience*, not to receive the Poet's Labour ſo unkindly as they had done before; the Scholiaſt only obſerves, that *The Year before he preſented his firſt Clouds, and came off with Diſgrace.* Yet here he had a fair Opportunity of telling us, that it was acted a ſecond Time more fortunately; and that in this very Year, if the Thing had been really true. This is the Argument urged by the moſt learned *Palmerius* †. Yet ſuppoſing that Queſtion to be incapable of a Deciſion, whether or no the *Clouds* was twice preſented; ſince we have Demonſtration, that it was once certainly exploded, when it came on the Stage, this is enough to alleviate in a great meaſure the heavy Cenſure, which has lain ſo many Ages on the *Athenian* Auditory; and to ſhew, that *Ælian* was more a Lover of *Socrates* than of Truth; when to advance the Character of the Philoſopher's Patience and Magnanimity, he traduced the Vertue and the Senſe of the whole City. There is one Part of his Narration yet behind, which may be prov'd groſsly falſe, and will therefore put a better Colour on our Suſpicion of the reſt. He would perſwade us that the Accuſers of *Socrates*, got him thus ridiculed in a Play, as a Preparation to his Publick Arraignment; and to try how the People would bear ſuch an Attempt. But now, ſince it

* Pag. 502. † In Exercitat. p. 739.

appears

appears from ſeveral Paſſages in the Play †, that it was written, while *Cleon* was alive; and *Cleon* dying, as *Euripides* * has recorded, in the Tenth Year of the *Peloponneſian* War, that is, in the third Year of the 89th Olympiad, it is very ſtrange, if this ſhould paſs for the Introduction to the Trial and Condemnation of the Philoſopher; which happen'd in the 95th Olympiad, above 20 Years after *Cleon*'s Death, and therefore more after the Acting of the *Clouds*. So that there's no Occaſion to ſuppoſe any other Reaſon for *Ariſtophanes*'s Undertaking, but the neceſſary Diſagreement between the Licentiouſneſs of the Old Comedy, and the Strictneſs of the Old Philoſophy. And then his Hatred to *Euripides*, the Philoſophical Poet, may be in a great Meaſure attributed to the ſame Cauſe. It is well known, that *Socrates* would never by his good Will enter the Theatre, but to hear ſome Performance of that Tragedian, whom he eſteem'd as much a Preacher of Morality as himſelf. It is therefore a moſt lamentable Miſtake of the Author of the Latin Argument § prefixed to *Ariſtophanes's Frogs*, when he tells us, that the Comedian wrote that Play to be revenged on *Euripides*, for his Tragedy of *Palamedes*, under whoſe borrow'd Name, he had upbraided the *Athenians* with the Murder of the Great Philoſopher; whereas the Death of *Euripides*, and the Acting of the *Frogs*, are always placed in the 93d Olympiad, and the Condemnation of *Socrates*, never before the ninety fifth.

We are not inform'd how long *Ariſtophanes* liv'd; it is probable he reached a great Age, ſince we may reckon near Forty Years that paſſed between his *Acharnian* and his *Plutus*, the firſt and the laſt of his Comedies which we now have.

† *Palmer.* Exercitat. p. 729. † Lib. 5. p. 297. § pag. 207.

The Honorary Diſtich compos'd on him, as is thought, by *Plato*, will make large Amends for the Loſs of his Epitaph.

Αἱ χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
Ζητῆσαι ψυχὴν εὗρεν Ἀριστοφάνους.

Seeking a Shrine, that ne'er ſhould be defac'd,
The Graces pitch'd on *Ariſtophanes*'s Breaſt!

That *Plato* was indeed his great Friend and Admirer, *Olympiodorus* aſſures us in the Life of the Philoſopher. And this Epigram, if genuine, together with the Recommendation of his Works to *Dionyſius*, were ſufficient Marks of this Eſteem. But it happened a little unluckily, that the incomparable *French* Lady, in the Preface to her Tranſlation ſhould remark farther; that *To teſtify more particularly the Reſpect he entertained for the Poet, he gave him the beſt Place in his* SYMPOSIUM; *and put under his Name, the fine Diſcourſe which he makes of Love; giving us to underſtand by this, that* ARISTOPHANES *was the only Man, who could talk agreeably of that Paſſion.* For whoever compares the Speech that *Ariſtophanes* makes in that Dialogue, to explain his foul Notion of Love, with thoſe of the other Speakers on the ſame Subject, will be far from thinking, that he has the beſt Place in the *Banquet*; and from allowing that to be a fine and an agreeable Deſcription of a natural Paſſion, which is an open Panegyrick on the moſt unnatural of Vices. This Obſervation cannot ſeem to detract from the juſt Praiſe of Madam *Dacier:* A Man can ſcarce think on her, and the admired Partner of her Studies and of her Bed, without addreſſing her with *Claudian*'s old Compliment, a little alter'd;

Conjux

Conjux digna viro! nam tantum cœtibus extat
Fœmineis, quantum ſupereminet ille maritos.

It's a receiv'd Diſtinction of the *Grecian* Comedy, into the *Old*, the *Middle*, and the *New*. The firſt was a bare-faced expoſing of the greateſt Perſons on the Stage, without the leaſt Diſguiſe of the Subject or of the Name. This is the *Liberty* which *Horace* commends at the Beginning of his fourth Satyr. But he tells us the ill Conſequences of it in his Art of Poetry;

-------in vitium libertas excidit, & vim
Dignam lege regi. Lex eſt accepta; choruſque
Turpitèr obticuit, ſublato jure nocendi.

'Till, with licentious and abuſive Tongue,
The *Chorus* waken'd Laws coercive Powers,
And forc'd them to ſuppreſs it's Inſolence.

The *Middle* Comedy ſucceeded when this was prohibited by the State; and preſented real Faults and Miſcarriages, under the Diſguiſe of borowed Names.

The *New* or the Third Sort, was an entire Reformation of the Stage to Civility and Decency; obliging the Poet, to ſuppreſs the Actions as well as the Names; and without making any particular Reflections, to give only a probable Deſcription of Human Life.

The Queſtion is not decided, whether, when *Horace* ſpeaks of the taking away the Licentiouſneſs of the *Chorus* by Order of the Magiſtrates, he means that it was taken from the *Old* Comedy, or from the *Middle*. The old Interpreters, and the Tribe of Modern Criticks, with *Scaliger* * at their Head, declare for the firſt Opinion. But

* De Poet. lib. 1. c. 7. p. 30.

Monſieur *Dacier*,* who has ſo often ſhown us *Lucan*'s Fight;

——————— *Concurrere Bellum,*
Atque Virum ———————

advances the other Expoſition of the Words: as if *Horace* were not taking notice of the firſt Reformation of Comedy from the *Old* to the *Middle*; but of the later Regulation of the *Middle* into the *New*. But if each Side were ſo generous, as to retreat a few Steps, the difference might poſſibly admit ſome Accomodation. For while the firſt abſolutely denies, and the other as poſitively affirms, the *Middle* Comedy to have had a *Chorus*, it might be maintained between both, that the *Middle* Species had indeed ſome kind of *Chorus*, but ſo moderated and ſo reſtrained, that *Horace* might properly ſay it was *ſhamefully ſilenced*, while it only lay under this Confinement. And thus both ſides will be acknowledged partly in the right: *Dacier*, while he aſſerts a *Chorus* in the *Middle* Comedy; and the other Criticks, when they tell us, that the taking away the injurious Liberty of the *Chorus*, conſtituted, in a great meaſure, the Second Species of *Comedy*, and not the Third. Every one knows, that the main Opportunity which the *Chorus* had to abuſe particular Perſons, and to talk ſaucily of the Government, was in the *Interludes*, or the long Speeches between the Acts. Now theſe being entirely baniſhed in the *Middle* Comedy, the *Chorus* might ſtill retain the Part of a Common Actor without Offence; as we ſee practiſed in *Ariſtophanes*'s *Plutus*.

It were happy, if he, as he has left us the only Collection of *Grecian* Comedies, had obliged us too with an Example of each Species. But whatever his Ancient or his Modern Illuſtrators may pretend, it

* *Horace*, A. P. ver. 284.

it will be impoſſible to find any more than the *Old* and the *Middle* Strain, in his Pieces which ſurvive. And therefore thoſe learned Men muſt needs be overſeen, who will have the two *Attick* Laws forbidding, Τὸν Ἄρχοντα φανερῶς κωμῳδεῖν, & Κωμῳδεῖν ἐξ ὀνόματος, to *expoſe a Chief Magiſtrate openly in a Comedy*, or, *to name any Perſon in thoſe* Pieces, to have been made in *Ariſtophanes*'s Time: * Or elſe he muſt have underſtood thoſe Laws, as if they prohibited rather the Perſonating of a real Citizen, than the ſcouting him; rather the abuſing him by *Action*, than by Words. For in the *Plutus*, but now mentioned, which is owned for the laſt and the moſt Reformed of his Pieces, he has ſeverely reflected on ſeveral Perſons, and thoſe of the higheſt Rank; and has nam'd them too in the Cenſure.

If a Man was to attempt a Character of *Ariſtophanes*'s Comedies in our Times, he would certainly begin with telling us, that we muſt not expect there the Nicety of Rules, and the regular Conduct, which has added ſo many Graces to the Modern Stage. For in all his Pieces, except the *Plutus* and the *Clouds*, the new Criticks might look in vain for their *Unities* and their *Ordonnance*; which perhaps was one Reaſon why Madam *Dacier* thought none of the reſt fit to be put in her Country Garb: becauſe in them only he ſeems as much a Frenchman in Contrivance, as her Tranſlation makes him in Language. Tho' without doubt her main Argument for ſtopping at theſe Two, was, becauſe all the reſt ſmell ſo ſtrongly of the Rude and Debauched Original of the Art, as very often to offend the Chaſtity of Common Ears; and much more the Modeſty of a Lady.

The Τὸ πρέπον and the ἦθος, the Decorum of the Stage, and the Natural Characters of Men and

* Vid. *Sam. Petit.* Comm. in Legibus Atticis, p. 79. 80.

Manners were Improvements that Comedy was then a Stranger to. The main Beauty and Deſign, being the Τὸ γελοῖον, the *Ridicule*; ariſing not from the real Imitation of any Perſon or Action, but from the repreſenting them rather quite different from their proper Character, to make the Spectators laugh at ſomething very odd and very ſurpriſing. Thus, as Mr. *Dryden* obſerves, "When "we ſee *Socrates* brought upon the Stage, we are "not to imagine him made ridiculous by the Imi-"tation of his Actions; but rather by making "him perform ſomething very unlike himſelf, "ſomething ſo childiſh and abſurd, as by com-"paring it with the Gravity of the true *Socrates*, "makes a ridiculous Object for the Spectators.*"

But then this Rule was mixed with ſo much Sharpneſs, and ſometimes Virulency, that it gave the Audience not only a tickling Pleaſure, but incenſed them with a real Hatred towards the Perſon expoſed. And it is for this Reaſon that *Scaliger* ſays,† that *Horace*'s Way in Satire, is the ſame with that of *Ariſtophanes* in Comedy.

Plutarch, whoſe Senſe and Judgement are as much reſpected and admired as any thing in Antiquity, has left a moſt heavy Charge againſt *Ariſtophanes*'s Writings, in his compariſon of Him and *Menander*. Were the entire Piece extant, we might have ſome Hopes of mollifying the Sentence, by ſome more favourable Part of the Diſcourſe. But in the Epitome of it, which we now have among his Moral Works, the Cenſure ſtands very ſevere. The chief Crimes he objects againſt our Poet, are, that he makes uſe of baſe, ſcurrilous, and nauſeous Language; and now and then affects a Tragical inſtead of a Comical Stile: That he obſerves not the

* Eſſay on Dramatic Poeſy, p. 37.

† Poet. lib. 1. cap. 8.

the Difference of the Perſons that ſpeak, nor applies Thoughts and Words accordingly; but without any Nature or Decorum brings in Gods, Heroes, Kings, Citizens, Old Men and Women, Fathers and Sons, all ſo exactly like one another, in their Phraſe and Talk, that they have nothing in the World to diſtinguiſh them but their Habit: That his Jokes wound and exulcerate inſtead of curing: That he never attempts any Character, but he is ſure to ſpoil it; while, if he is to repreſent a Cunning Fellow, he does not make him Politick, but down-right Wicked; if a Countryman, inſtead of deſcribing Ignorance and Caution, he gives us the Picture of a meer Fool: If he raiſes Laughter in the Audience, it proceeds from the Dulneſs of the Jeſt, and is directed not againſt the Subject but the Poet: And, if he is to deſcribe the ſoft Paſſion of Love, from Mirth and Gaiety, he turns to Looſneſs and immodeſt Freedom.

Now the greateſt Part of this Accuſation may be eaſily wiped off from the Poet, and thrown upon the Times. The Old Comedy, we know, had then the Command of the Stage; and all the nauſeous Kinds of obſcene Ribaldry were as eſſential to that, as Nature and Decency were to the New. The Severity of Jeſts was their main Beauty: And tho' this might, as he ſays, ulcerate and wound the Perſon expoſed, yet to be ſure it did not fail to tickle the envious Audience. He ſeems a little unjuſt, when he charges the Poet's Jokes with Dullneſs, whereas there are many the moſt diverting and merry in the World. But ſuppoſing they did not take in ſo polite an Age as *Plutarch's*; this is no Reaſon why they might not make an old *Grecian* Audience burſt with Laughter, while the Genius of the Times admitted nothing elſe for Wit. We ſee *Horace* ſcouts the Jeſts of *Plautus*, which were the

the Wonder of his Fore-fathers: And the Caſe is the ſame with our *Chaucer*: That being now applicable enough to either of the Three, which an ingenious Gentleman obſerves of the laſt;

In vain he jeſts in his unpoliſh'd Strain,
And tries to make his Reader laugh in vain.

What *Plutarch* obſerves farther, of the Poet's not obſerving the Rule of applying the proper Language and Manners to each Sex and every Age and Condition, is grounded on as bad a Bottom: For this was a Perfection of the New Comedy, but neglected with univerſal Allowance in the Old: Not that ſuch a Liberty juſtified abſolute Contradictions in the ſame Character; but only the ſtraining that Character ſomething beyond Nature and Reality, to ſurpriſe and amuſe the Spectators. Thus we find ſuch Thoughts, and Words, and Deſigns, given to a Parcel of Manniſh Strumpets, as would almoſt exceed the true Boldneſs of the other Sex. Thus we ſee an ill-manner'd Citizen painted, with the Bluntneſs and Stupidity of a Ruſtick; and the grave *Socrates* repreſented with as great a Mixture of Folly and Madneſs, as our Sir *Nicholas Gimcrack*.

That Part of the Charge too muſt be confeſſed, where *Ariſtophanes* is ſaid to affect in many Places a Tragick Style. But then it will be as eaſily defended, as granted: For even according to *Horace*'s ſtrict Rules, which were calculated for the laſt Reformation of the Stage, though

Verſibus exponi tragicis res comica non vult:
Interdum tamen & vocem Comœdia tollit.

If *Horace*'s Diſtinction is not taken for a full Excuſe, becauſe it ſeems only to allow, here and there, ſome paſſionate and great Strokes in a Comedy,

medy, and not a general Loftineſs of the whole Pieces. Yet this too is very pardonable, when the Deſign requires a ridiculous Height of affected Eloquence and Stile. Thus, in the *Parliament of Women*, while the grave Matrons ſtrut in their Husband's Cloaths, and ſeize the Adminiſtration of the State into their Hands, 'tis fit they ſhould *Talk*, as well as *Act* and *Look* like Senators.

There is indeed one Part, throughout almoſt the whole Courſe of *Ariſtophanes*'s Plays, which is written in a loftier Strain than ordinary; but which too will be excuſed as ſoon as named. Whoever underſtands the Nature and Uſe of the *Chorus*, cannot be offended that it's *Generous and Manly Part*, is ſhown in grave and elevated Verſe; and that the Poet does not exhort to Vertue, in the ſame merry Stile in which he encounters Vice. To tell the *Athenians* in a direct Addreſs, the Folly of ſome of their Counſels, and the Benefit of others: To inſpire them with Heat and Vigour for a War; or to perſwade them ſeriouſly to court a Peace: To return ſolemn Thanks to Heaven for Bleſſings on the City; and to implore the future Protection of the Tutelar Deities; were all Subjects too noble for the common Speech of a Comedian. And as long as the *Chorus* had ſometimes the ſame Employment in both Species of the Drama, it could not be abſurd, if it uſed too the ſame Language in both.

Upon the whole, *Plutarch*'s main Quarrel with *Ariſtophanes*, is his not being like *Menander*. And this is as unjuſt a Reaſon to condemn him, as if he ſhould have fallen foul on his own *Theſeus*, for not uſing the ſame Arms as *Romulus*, or cenſured *Romulus*, for not fighting with the Conduct and the Diſcipline of *Julius Cæſar*. For the old Comedy, as well as the old Method of War, was agreeable to its proper Age. And if the later Improvements

ments in both, ſhould be acknowledged to be founded on better and more univerſal Reaſon; yet we have not ſo much Pretence to be angry with thoſe ancient Maſters for neglecting them, as with Nature, for not putting them into their Heads.

But *Ariſtophanes*'s Credit does not need ſo poor a Plea, as the Rudeneſs of the Times to ſupport it. For though we ſhould grant his Characters to be falſe, his Jokes malicious or obſcene, and his Deſigns irregular; yet the Excellencies of his pure Stile will always keep up his Name, at a juſt Height in the World. He has been long acknowledged on all hands, for the happy Engroſſer of all the Charms, and all the Delicacies of the Language he adorned; and for the great Treaſurer of the *Attick* Graces. And certainly, we may be better contented to ſcramble, among ſome Dirt and Rubbiſh, for all the *Græcian* Beauties in *Ariſtophanes*, than to dig thro' much deeper Heaps of Ordure, for a few *Latin* Elegancies in *Petronius*.

THEOCRITUS,

THEOCRITVS.

THEOCRITUS.

AMong all the Complaints that have been made againſt the old Tribe of Grammarians and Commentators, there is not one with leſs Injuſtice taken up, than that which taxes them with their hard Uſage of *Theocritus*'s Story. For, as if it were impoſſible for them to agree in their Verdict, tho' upon the plaineſt Evidence, we find them ſtrangely divided

divided in their Accounts of the Age and Country of this Poet; when, all the while, he himſelf, if they would have taken his Word, has ſettled both the Points beyond Diſpute.

In an Epigram commonly ſet in the Front of his Poems, and perhaps according to the Author's Original Deſign, he thus acquaints us with his City and Family.

Ἄλλος Χῖος, ἐγὼ δὲ Θεόκριτος ὃς τάδε γράψα
Εἷς ἀπὸ τῶν πολλῶν εἰμὶ Συρηκοσίων,
Υἱὸς Πραξαγόραο περικλειτῆς τε Φιλίνης,
Μοῦσαν δ' ὀθνείην οὔποτ' ἐφελκυσάμην.

Chios can lay no Title to my Muſe;
But I'm *Theocritus* of *Syracuſe*,
Praxagoras and fam'd *Philina*'s Son;
And I ne'er wrote a Verſe but was my own.

And then, as to his Age, one would think 'twere impoſſible that ſhould raiſe a Quarrel, while the two *Idylliums* remain, addreſſed to *Hiero* King of *Syracuſe*, and to *Ptolemy Philadelphus* of *Egypt*. This *Hiero* was the ſame famous Prince, whoſe Actions are recorded in the firſt Book of *Polybius*'s Hiſtory. He recovered the Regal Honour to his Family, after it had been loſt almoſt Two Hundred Years; beginning his Reign in the ſecond Year of the 126th Olympiad, as *Caſaubon* has made out in his Obſervations on that Hiſtorian *: Tho' *Pauſanias* † makes him to have obtained the Crown in the Second Year of the 120th Olympiad; and tho' *Caſaubon*, when he wrote his Lections on *Theocritus* §, has followed *Pauſanias* in the Miſtake. As for *Ptolemy Philadelphus*, the Commencement of his

* Pag. 127. &c. † Lib. 6. p. 365. § pag. 283.

his Reign is conſtantly fixed in the 123d Olympiad.

Hiero, though a Prince who made a great Noiſe in the World by the Fortune of his Arms, and by the Fame of his good Government, yet ſeems to have expreſſed no great Affection for Letters. Which is ſuppoſed to have been the Occaſion of *Theocritus*'s ſixteenth *Idyllium*, inſcribed with *Hiero*'s Name; where the Poet aſſerts the Dignity of his own Profeſſion, complains of the poor Encouragement it met with in the World; and after a very artificial manner, touching on ſome of the Nobleſt Virtues of the Prince, ſhows what a brave Figure he would have made in Verſe, had he been as good a Patron, as he was an Argument, to the Muſes.

It's probable, this Unkindneſs of *Hiero* was the main Reaſon which prevailed with *Theocritus* to leave *Sicily* for the *Egyptian* Court, where King *Ptolemy* then ſat, ſupreme Preſident of Arts and Wit. And we may gueſs that the Poet met with kinder Entertainment at *Alexandria*, than he had enjoyed at *Syracuſe*, from his famous Panegyrick on *Ptolemy*, which makes his ſeventeenth *Idyllium*; and in which, after the Praiſes of his Race, his Power, and his Riches, he extols his generous Protection of Learning and Ingenuity, as ſomething beyond the Degree of common Virtues and Excellencies.

There are no farther Memorials of the Poet's Life to be gathered from his Works, except his Friendſhip with *Aratus*, the famous Author of the *Phænomena*. To *Him* he addreſſes his Sixth *Idyllium*; *His* Loves he deſcribes in the Seventh; and from *Him* he borrows the pious Beginning of the Seventeenth.

Theocritus lies under an unhappy Cenſure in relation to his Death. For if *Ovid* means him by the

Syracuſian

Syracuſian Poet in his *Ibis*, he muſt ſeem to have ſuffered, either from his own, or from other Hands, the ſhameful Fate of a Malefactor *. But it will not be very inſolent to ſay, that in ſuch a trivial Buſineſs, *Ovid* himſelf might be miſtaken. For tho' the old Commentators on the Place, tell us a grave Story of *Theocritus*'s Execution, as there hinted at; and the Occaſion of it, yet 'tis poſſible the whole Matter may lye in confounding *Theocritus* the Rhetorician of *Chios*, with *Theocritus* the Poet of *Syracuſe*; tho the Latter in his Epigram already ſet down, has taken particular Care to be known and diſtinguiſhed from his Name-ſake. Now it's true enough, as *Plutarch* † and *Macrobius* § will witneſs, that *Theocritus* of *Chios* was executed, by Order of King *Antigonus*; and the Reaſon of his Misfortune was his moſt unſeaſonable Wit. For having committed a very high Crime againſt that Prince, (who, by the way, had but one Eye) and *He* promiſing him a Pardon, provided he would come into his Preſence to accept it, his Friends were very urgent in haſtening his Journey to Court; and told him, he need not queſtion having his Life ſaved, as ſoon as ever he ſhould appear to his Majeſty's Eyes: *Nay then* (cryed *Theocritus*) *I am a Dead Man, if that be the only Condition of my Pardon.* And this coming to *Antigonus*'s Ear, he juſtly eſteemed the Raillery an Addition to the former Treaſon, and accordingly order'd Juſtice to proceed.

It cannot fairly be omitted, that the attributing the Fate of *Theocritus* the Rhetorician to *Theocritus* the Poet, was an eaſy Slip, inaſmuch as the former alſo pretended to ſome Knack in Verſe,

* *Utque Syracuſio præſtrictâ fauce Poetæ;*
Sic animæ laqueo ſit via clauſa tuæ.

† Sympoſ. l. 2. § Saturnal. l. 7. c. 3.

and

and has an Epigram or two preſerved in *Laertius* and *Plutarch*.

Though *Theocritus* paſſes, in common Eſteem, for no more than a Paſtoral Poet; yet he is manifeſtly robbed of great Part of his Fame, if his other Pieces have not their proper Laurels. For (not to ſpeak of the few little Epigrams) as the larger Share of his *Idylliums*, cannot properly be called the Songs of Shepherds, ſo they are in too great Repute, to be baniſhed from the Character of their Author.

At the ſame Time he ought, no doubt, to lay his Paſtorals, as the Foundation of his Credit. And upon this Claim he will be admitted for the happy Finiſher, as well as for the Inventor of his Art; and will be acknowledged to have excelled all his following Rivals, as much as Originals uſually do their Copies. He has the ſame Advantage in the Rural, as *Homer* had in the Epick Poeſy; and that was, to make the Criticks turn his Practice into eternal Rules, and to meaſure Nature herſelf by his accompliſh'd Model. And therefore, as to enumerate the Glories of Heroick Numbers is the ſame Thing, as to caſt up the Sum of *Homer*'s Praiſes; ſo to ſet down all the Beauties of Paſtoral Verſe, is no more than an indirect Way of making ſo many ſhort Panegyricks on *Theocritus*. Indeed, *Theocritus* has been ſo much happier than *Homer*, as *Virgil*'s Eclogues are reckon'd more unequal Imitations than his *Æneis*.

It muſt be owned, that the Dialect which *Theocritus* wrote in, has a great Share in his Honours. The old *Dorian* Phraſe ſeems to have been introduced, on purpoſe for theſe Compoſitions: Or one would think this was the plain Language of the Golden Age; and that the Poet had expreſſed the Speech of theſe good Mortals, as well as the Manners. On the other Hand, many excellent Jud-

ges have maintained, that his Muſe now and then, rather ſhows her Ill-breeding than her Simplicity: That her Country Air and Tone are both a little uncouth; at leaſt that they appear ſo to the Elegancy and the Niceneſs of Modern Times. Now to this Cenſure, it might, with Submiſſion, be returned; that unleſs the Shepherds are allowed ſome ruder Liberties in their Words and Carriage, they will ſeem to be abridged of the Privileges of their Nature and their Condition. For tho' they ought not to be either groſsly ſtupid, or critically refined; yet it would be a ſafer Error to let them ſmell rank of the Field, than to deck them with the leaſt Spruceneſs of the City. We ſee the ill Effects of the contrary Practice, in the famous Paſtorals of the *Italians* and of the *French*; who have turned their Swains into Courtiers, for fear of making them Clowns.

It ſeems indeed reaſonable enough, that the Purity of Modern Tongues ſhould not admit the Uſe of a groſſer Dialect, even in Paſtoral Pieces: Though, as for our ſelves, the *Scotch Songs*, which paſs with ſo much Applauſe, ſhow that it is not impoſſible to revive this old Conduct among us with Succeſs. However, *Theocritus* is not to be judged of by the Manners of our Times, but by his own. We muſt not conceive the Performers in *His* Paſtorals like thoſe in *Spencer*'s,

Feeding their Flocks upon the Hills of Kent;

but in the rude Fields of ancient *Sicily*: And *here* they may be as ruſtick as they pleaſe, without Offence; though *there* perhaps they ought to have been more cautious and more decent.

It's certain *Quintilian*, however he has been of late miſconſtrued, never intended his Judgment on *Theocritus* for a Reproach, when he obſerves, that

His

His Ruſtical Muſe was not only afraid to appear in the Forum, but even in the City *. For the Rhetorician could mean no more, but that the Language and the Thoughts of *Theocritus*'s Shepherds ought neither to be imitated in Publick Speaking, nor in any gallant Compoſure. Yet the Poet might, for all this, *be admirable in his Way*; as indeed *Quintilian* in the ſame Place expreſsly pronounces him.

But ſhould the Dialect of *Theocritus* not be admitted among his Graces, he can produce enough beſides to ſecure his Rural Crown from the boldeſt Competitor. Mr. *Dryden* acknowledges him to have been raiſed above *Virgil* himſelf, by the inimitable Tenderneſs of his Paſſions; by the Propriety of his Wit, never departing from the Plains and Cottages; and by an Art that he has of betraying his Learning, (as his Nymphs do their Love) meerly by endeavouring to conceal it. Theſe Excellencies Mr. *Dryden* † would fix, to diſtinguiſh the *Sicilian* Poet, from all others in the World: And to pretend to confirm his Judgment, would be the ſame Raſhneſs as to oppoſe it.

To ſay nothing of *Virgil*, who diſdains a meaner Cenſor, as well as a meaner Tranſlator than Mr. *Dryden*, it will be no Breach of Modeſty to affirm; that the greateſt Part of the ſucceeding Paſtorals, are as far diſtant from theſe Ornaments, as from the Age that produced them for their Patterns. The Perſons introduced have not only the Speech, but the Addreſs and the Carriage of Gentlemen: Their Love is the higheſt Gallantry, and their Wit the choiceſt Invention. Our own incomparable Sir *Philip Sidney* has fallen into the common Humour, tho' not in the common Fault. Some of his Shepherds talk in as fine a Strain of Senſe and Elegancy, as if each was a true *Philiſides*:

* Inſtit. l. 10. c. 1. † Preface to the Second *Miſcellan.*

Showing Wits (as *Palladius* obſerved) *that might better become ſuch Shepherds as* Homer *ſpeaks of, who are Governors of the People, than ſuch Senators who hold their Council in a Sheep-cote* *. But then with what a matchleſs Judgment has that noble Author framed a Neceſſity for his Practice? The old Epick Poets, when their Heroes accompliſh any Adventure that ſeems placed beyond the Reach of Human Force, ſalve the Probability, by joyning the miraculous Aſſiſtance of the Gods: And, Sir *Philip*, when his Rural Lovers act and talk above the Nature and Character of the common Inhabitants of the Plains, refers the whole Buſineſs to the extraordinary Influence of Heaven. He is careful to let us know, that the particular Favour of Providence had not more diſtinguiſhed his *Arcadia* from other Countries, by the Benefits of the Climate, and of the Soil, than by the Parts and the Wiſdom of the People, and that theſe were as *Common Bleſſings* as the others: *The Muſes having choſe this Country for their chief repairing Place; and having beſtowed their Gifts ſo largely here, that the very SHEPHERDS had their Fancies lifted up to ſo high Conceits, as the Learned of other Nations were content, both to borrow their Names, and to imitate their Cunning* †.

Thoſe *Idylliums* of *Theocritus*, which are not admitted for Paſtorals, are of ſo different Kinds, that no Man has yet attempted to reduce them into Claſſes. *Salmaſius* § contents himſelf to ſay, that we may call them what we pleaſe beſides Paſtoral Verſes: And *Heinſius* **, though he tells us he could diſtinguiſh them, yet wiſely declares, he will leave the Task, for other Men to try their Judgments upon. But perhaps it would ſave a

* *Arcadia*. pag. 14. † *Arcadia*. pag. 9. § In *Solin*. ** Lect. *Theocrit*. Cap. 1.

needleſs

needleſs Trouble to call them all together by the Modern Name of *Poems on ſeveral Occaſions*. And this Notion *Hienſius* himſelf muſt in ſome Meaſure favour, while he obſerves, that the Ancients gave them the Title of *Idylliums* for no other Reaſon, but to expreſs the Variety of their Natures. But though they cannot be divided into Heads fit to expreſs their Form, yet they may fall under ſuch as will diſtinguiſh their Praiſes. For the Nine firſt, and the Eleventh, being all that are acknowledged true Paſtorals, there are Abundance of others, which are therefore only not Paſtorals, becauſe the Scene of Buſineſs does not lye in the Plains and Feeding Grounds, but in ſome other Part of the Country; not among the Shepherds, but among their Neighbours as rude and ſimple as themſelves; ſuch as the *Reapers* in the Tenth *Idyllium*, the *Goſſips* in the Fifteenth, and the *Fiſhermen* in the Twenty-firſt, *&c.* Now theſe Pieces have a Right to moſt of the fine Things that are uſually ſaid of the Paſtorals, to which they are ſo nearly allied. Several others of the *Idylliums* are little Copies directed to private Friends, on ſome particular Account; as the Twelfth, the Twenty-eighth, the Twenty-ninth, *&c.* Theſe neither agree all in Dialect, nor in Meaſures; yet for their general Air of familiar Simplicity and Morality, meet with a common Eſteem. The Nineteenth and the Thirtieth, on *Cupid ſtung by a Bee*, and on *the Death of Adonis*, ſeem both to be written with the Spirit and the Delicacy of *Anacreon*; the latter only having the farther Benefit of *His* Numbers; though the firſt too has now recovered that Advantage in the *Engliſh* which it wanted in the *Greek*.

But the moſt admired among theſe Miſcellaneous Pieces, are the Panegyricks and the Hymns, addreſſed to *Ptolemy*, *Hiero*, *Caſtor*, and *Pollux*, and

Hercules; by which *Theocritus* has ſhown, that he (as well as *Virgil* did afterwards) could upon occaſion, raiſe his *Sicilian Muſe to a loftier Strain*; that he underſtood the Gaiety and Wiſdom of the Court, and the Bravery of the Camp, as well as the ſimple Honeſty and Hardineſs of the Country; and, in ſhort, that he could as well ſing the Combats of Heroes, as the Contentions of Shepherds.

LYCOPHRON.

LYCOPHRON.

LYCOPHRON was a Native of the City *Chalcis* in *Eubœa*. His Father *Socleus* was a Grammarian by Profeſſion; after whoſe Death, he had the luck to be adopted by *Lycus* the Hiſtoriographer *. We may be ſatisfied of his Proficiency under both their Cares, by juſt looking on his Poem that ſurvives; and we ſhall be ready to acknowledge, that, whatever other Fortune they might leave him, he was certainly the full Inheritor of their proper Arts. One would almoſt think, that the only Deſign of the Work, was to unite their Collections, as he had done their Families; and that the Verbal Stores of *Socleus*, joined to *Lycus*'s Hiſtorical Treaſures, had furniſhed *Caſſandra* with all the Oracles ſhe delivers.

It is neceſſary to fall thus ſuddenly from the Author to his remaining Labour, becauſe he has ſcarce any other Memorials to entertain us with. We are told indeed, that he lived under *Ptolemy Philadelphus*, and made a Star in the poetical *Pleias*, which ſhone in that Reign †. *Ovid* § informs us farther, that he died by the Stroke of an Arrow. We hear too, that he was a very voluminous Author, though only one of his Pieces has arrived at our Age; that beſides his Critical Eſſays in Proſe, he exerciſed himſelf with fair Succeſs in almoſt all the Fields of Poeſy, from the Loftineſs of Tragedy to the humble Spirit of Anagram, which lays Claim to the Honour of his Invention. But theſe Notices are of little Concern to one that is impa-

* *Suid.* † Ibid.

† *Utque Cothurnatum periiſſe* Lycophrona *narrant,*
Sic anima laqueo ſit via clauſa tua. in Ibin.

tient to be acquainted with his *Raving Lady*, and who will gladly let *Caſſandra*'s Story make amends for the Deficiency of *Lycophron*'s.

The common Account of this unhappy Propheteſs informs us, that ſhe was Daughter to King *Priam* of *Troy*, and that being courted in no very Honourable way, either by *Apollo*, or, as ſome will have it, by his Prieſts, upon Promiſe of the Gift of Divination, if ſhe complied; ſhe firſt got Poſſeſſion of the Reward, and then honeſtly denied the Service. But her baffled Suitor in revenge for the Injury, found a way to turn his Grant into a Curſe. For, procuring it to be ordered by the Voice of the Oracle, that no Man ſhould ever credit what *Caſſandra* ſaid; her Inſpiration proved a deſperate Torment to her, inſtead of a Heavenly Favour.

This then is the Foundation of *Lycophron*'s Piece. *Caſſandra*, or as ſhe was otherwiſe called, *Alexandra*, is ſuppoſed to be ſhut up in a cloſe Tower, as well to keep her from frighting the People, as to try whether the ſolitary Confinement might not bring her to her right Senſes. During this Reſtraint, her ſuperſtitious old Father commands the Keeper to come and bring him a punctual Account of all that the Princeſs had ſaid under her Fit. This Recital made by the Keeper, is the Form of the Poem. He begins with a Promiſe of Faithfulneſs, and, having hinted to the King, how different a Manner of Speech ſhe had now uſed from her common Strain, appearing a meer *Sphinx*, and affecting the darkeſt and the moſt perplexed Thought and Expreſſion; he then proceeds to repeat her whole intricate Speech to the King. In which, beginning at the Voyage of *Paris*, who was then ſailed for *Sparta* on his amorous Expedition; She throws out, in a moſt terrible Rant, a Prediction of all the Miſeries that

ſhould

ſhould be occaſion'd by this Adventure: The Calamities of the Ten Years Siege of *Troy*, and the no leſs ſtrange Diſaſters that ſhould happen, as well to the returning Victors, as to the diſperſed Relicks of the conquer'd People. At laſt ſhe enquires into the Original Cauſe of the Quarrel between *Europe* and *Aſia*; and, having deſcribed the ſtealing away of *Europa*, the Voyage of the *Argonautes*, and the other famous old Contentions; ſhe looks forward to the Deſign of *Xerxes* againſt *Greece*; and having reached the Times ſucceeding *Alexander* the Great, ſhe there breaks off, upon a ſudden Remembrance, that no Body will, at preſent, believe her. And then the Keeper, with a ſhort Epilogue to the King, concludes the Poem; which is a Kind of Tragick *Monody*, or Narrative of a ſingle Perſon.

Thoſe who are not ſo equal Judges as to diſtinguiſh between the Deſign and the Execution, will be ſure to condemn a Poet, whoſe chief Ends are Inſtruction and Delight, for uſing ſuch a Conduct, as by rendring him wholly unintelligible, muſt needs make him appear very unpleaſant. But whoever can pardon *Lycophron* for the Raſhneſs of his Undertaking, cannot fail to applaud him for the Greatneſs of his Succeſs. If it be reckoned ſo glorious in a Modern Tragedian to hit the ſhort Character of a *raving* Perſon, and to ſuit the Language to the Extravagancy of the Condition: What an Atchievment was it, to fill a whole Piece with the ſingle Repreſentation of a Poſſeſſed Lady, and yet never to tranſgreſs againſt Nature and Decency? In drawing the Image of common Madneſs, 'tis enough to be handſomely abſurd: But when the Frenzy is ſuppoſed to be Divine, and the Fit to proceed from a Miraculous Tranſport; then there muſt be a dark Conſiſtency of Speech, as well as an appearing Diſtraction: There muſt be the

the obſcure Certainty, as well as the open Fury of an Oracle. And what could better anſwer ſuch a Project, than to join in one wild Diſcourſe, almoſt all the Terms, and almoſt all the Adventures of the moſt copious Language, and of the moſt copious Hiſtory in the World?

If we add to this, the Livelineſs of the Tranſporting Paſſion, and the artificial Strangeneſs of the Digreſſions; it will not be Honour enough, to fix this Piece as the beſt Epitome of the *Grecian* Tongue, and of the *Grecian* Fables: But *Lycophron* will maintain his Seat in the *Conſtellation of Poets*, however ſome late Critiques have attempted to pull him from his Sphere. And though we ſhould ſuppoſe, that he formerly made but a dark Figure in that Station; yet the cloudy Spots are now happily removed; the Riddles and Myſteries are now explained, and *Caſſandra* is at laſt come into Credit and Eſteem.

CALLIMACHUS.

CALLIMACHUS.

CALLIMACHUS was born in *Cyrene* *, the famous City of ancient *Libya*. His common Title of *Battiades* makes the Grammarians usually assign one *Battus* for his Father: But perhaps he may as well derive that Name from King *Battus*, the Founder of *Cyrene*, from whose Line, as *Strabo* † assures us, he declared himself to be descended. We are not informed of the particular Year of his Birth; though few of the Poets have been forgotten by *Eusebius*. However it is agreed, that he commenced his Fame under the Patronage of *Ptolemy Philadelphus*, and continued it in the Reign of his Successor *Ptolemy Euergetes*; whose Queen *Berenice* having consecrated her Locks in the Temple of *Venus*, and a cunning Mathematician having stolen them thence to translate them to Heaven, gave Occasion to the fine Elegy of this Poet, which we have now only in the Latin of *Catullus*.

Whoever was his Father, the Poet has paid all his Duties and Obligations to him in a most delicate Epitaph, which we find in the *Anthologia*, and which shows, that *Martial* had good Reason to assign him the Crown among the *Grecian* Writers of the Epigram. The old Gentleman is supposed thus to address the Visitants at his Tomb,

Ὅστις ἐμὸν παρὰ σῆμα φέρεις πόδα Καλλιμάχου με
Ἴσθι Κυρηναίου παῖδά τε καὶ γενέτην.
Εἰδείης δ' ἄμφω κεν· ὁ μὲν ποτὲ πατρίδος ὅπλων
Ἦρξεν, ὁ δ' ἤεισεν κρείσσονα βασκανίης.
Οὐ νέμεσις· Μοῦσαι γὰρ ὅσους ἴδον ὄμμασι παῖδας
Ἀχρὶ βίου πολιοὺς οὐκ ἀπέθεντο φίλους.

* *Strab.* l. 17. p. 838. † Pag. 837.

Stranger!

Stranger! I beg not to be known but thus,
Father and Son of a *CALLIMACHUS.*
Chief of a War, the firſt enlarg'd his Name;
And the laſt ſung what Envy ne'er ſhall damn:
For, whom the Heavenly Muſe admir'd a Child,
On *His Gray Hairs* the Goddeſs always ſmil'd.

Before *Callimachus* was recommended to the Favour of the Court, he taught School in *Alexandria*, and had the Honour of breeding *Apollonius* the Author of the *Argonauticks*; who making him but an unkind Requital for his Labour, provoked *Callimachus* to vent his Paſſion in an Invective Poem, levell'd againſt his ungrateful Scholar, under the reproachful Name of *IBIS**; which furniſhed *Ovid* with a Pattern and a Title for his Biting Piece of the ſame Nature.

How capable ſoever our Poet might be of the higheſt Attainments in Verſe, he ſeems to have had a particular Fancy for ſhort Copies: And when his envious Rivals uſed to alledge this as their main Objection againſt his Muſe, that ſhe could not attempt any Thing of Bulk; he gave them the ingenious Anſwer at the End of the Hymn to *Apollo*, which ſeems to be compoſed and introduced with all that *Art*, which *Ovid* makes the great Excellency of *Callimachus*.

Ο φθόνΘ ΑπόλλωνΘ ἐπ' ὄυατα λάθειΘ εἶπεν
Οὐκ ἄγαμαι τ' ἀοιδὸν ὃς ὀυδ' ὅσα πόνΘ, ἀείδει.
Τὸν φθόνον ὁ Πόλλων ποδὶ τ' ἤλασεν ὦδέ τ' ἔειπεν,
Ασυείκ πολαμοῖο μέγας ῥόΘ, ἀλλὰ τὰ πολλὰ
Λύμαλα γῆς χ᾽ τιολλὸν ἐφ' ὕδαλι συρφετὸν ἕλκει.
Δηοῖ δ' ἐκ ἀπὸ παντὸς ὕδωρ φορέεται Μέλισσαι,
Αλλ' ἥτις καθαρή τε χ᾽ ἀχραὸνΘ ἀνέρπει
Πίδακ Θ ἐξ ἱερῆς ὀλίγη λιβὰς, ἄκρον ἄωτον.

* *Suid.* in *Callim.*

Sly

Sly Envy in his Ear *Apollo* told,
He's poor that writes leſs than a Sea can hold.
Apollo ſpurn'd the Monſter off, and ſaid,
See vaſt Euphrates how his Billows ſpread;
But ſee the Loads of Muck that preſs his ſide,
And foul the Water, while they raiſe the Tide.
But not with Liquor drawn at every Stream,
Great *Cere*'s Maids regale their Heavenly Dame:
But ſome untainted Chryſtal Brook ſupplies
It's ſpotleſs Drops to purge the Sacrifice.

The Scholiaſt on this Place obſerves, that to ſtop the Mouths of theſe Detractors, the Poet compoſed his *Hecate*, a Work of a larger ſize; now loſt, but frequently cited by *Grecian* and *Roman* Authors.

Thoſe few Perſons who have a right Taſte, and a juſt Eſteem for theſe ſmaller Compoſitions, will think that *Callimachus* needed nothing elſe to enſure his Reputation. And if it be true, what *Suidas* reports, that he wrote above eight hundred Pieces, he will ſtand free enough from the Imputation of Lazineſs, though he have no unwieldy Labour to produce in his own Defence.

What we have now under his Name, are a few Hymns and Epigrams; the firſt of which, as they make far the largeſt Part of his Remains, ſo they are of the greateſt Credit, and ſeem the main Foundation of his fair Character amongſt his Modern Friends.

It looks a little ſtrange, that *Oxid**, when he gives him a Place in his fine Catalogue of Poets, ſhould pronounce him immortal, barely upon Ac-

* *Battiades toto ſemper cantabitur orbe,*
Quamvis ingenio non valet, arte valet.
Am. El. 15. l. 1.

count

count of his Art, and at the ſame Time expreſsly deny his Title to Wit.

Indeed, we have ſtill many prodigious Inſtances of his Art, as (beſides the Apology already ſet down) the Manner of bringing King *Ptolemy's* Praiſes into the Hymn to *Jupiter*; the making *Apollo*, while yet in his Mother's Belly, propheſy the ſame Prince's Victories; and the like. Yet it will be a difficult Matter to perſwade any one, who has conſidered the ſurprizing Delicacy of his Thought and Turn, to compound for half his Applauſe, and to quit the Credit of his Invention, for that of his Judgment. Both the Talents ſeem ſo happily temper'd together, that 'tis hard to give an Inſtance of one Vertue, without diſplaying the other in the ſame View. What can be a nobler Proof of both, than the Gracefulneſs of thoſe Tranſitions; where, while he is commending one Deity, he draws in another with ſo gentle Force, as not to wrong the firſt Subject by obliging a new one? Of this Kind is that admired Stroke on *Hercules*, in the Hymn to *Diana*:

Ενθά τοι ἀντιόωντες ἐνὶ προμολῆσι δέχονται,
Οπλα μὲν Ερμείης ἀκακήσιος, αὐτὰρ Απόλλων
Θηρίον ὅττι φέρησθα. Πάροιθε δὲ πρίν περ ἱκέσθαι
Καρτερὸν Ἀλκείδην· νῦν δ' ουκ ἔτι τοῦτο ἄεθλον
Φοῖβος ἔχει. τοῖος γὰρ ἀεὶ Τιρύνθιος ἄκμων
Εστηκε πρὸ πυλέων, ποτιδέγμενος εἴ τι φέρουσα
Νεῖαι πῖον ἔδεσμα. Θεοὶ δ' ἐπὶ πάντες ἐκείνω
Αλληκτον γελόωσι, μάλιστα δὲ πενθερὴ αὐτὴ,
Ταῦρον ὅτ' ἐκ δίφροιο μάλα μέγαν, ἢ ὅτε χλούνην
Κάπρον ὀπισθιδίοιο φέροι ποδὸς ἀσπαίροντα.
Κερδαλέῳ μύθῳ σε, θεὴ μάλα τῷδε πινύσκει,
Βάλλε κακοὺς ἐπὶ Θῆρας, ἵνα θνητοῖσι βοηθὸν,
Ως ἐμὲ, κικλήσκωσιν. ἔα πρόκας ἠδὲ λαγωοὺς
Οὔρεα βόσκεσθαι. Τί δέ κεν πρόκες ἠδὲ λαγωοὶ
Ρεξειαν; σύϊς ἔργα, σύες φύτα λυμαίνονται.

Και

Καὶ βόες ἀνθρώποισι κακὸν μέγα. βαλλ' ἐπὶ καὶ τοὺς.
Ὡς ἐνέπεν, ταχινὸς δὲ μέγαν περὶ θῆρα πονεῖτο.

There, watching at *Jove*'s Gate, 'till closing Day,
Merc'ry thy Arms, good *Phœbus* takes thy Prey:
Phœbus thy Prey, 'ere brave *Alcides* joyn'd
Th' Immortal Host: Now *Phœbus* has resign'd
His glorious Task, and Bless'd *Alcmena*'s Son
Unwearied waits to lift the Venison down.
Him, laughing, all the deathless Court surveys,
And most the Dame, whose Envy nurst his Praise.
'Till from thy Chariot torn with matchless Power
He drags the struggling Bull, or Forrest Boar
With hind-leg spurning. *He*, with sly Address,
Commends thy Labours in the Nobler Chase.
'Scour, Goddess, scour the Forrests, and pull down
'The hurtful Herd; 'till rescu'd Mortals own
'Thy *Helping Power*, like mine. Let Goats and
'Hares,
'Unheeded climb the Cliffs, and lose their Fears:
'Are *Goats* and *Hares* injurious to Mankind?
'*Boars* root the Plants, *Boars* vex the painful Hind,
'And *Bulls* are Plagues: These, these must be sup-
'prest."
Thus *He*, and labours with th' unwieldy Beast.

What can be a fairer Argument for the Union of the same Talents, than those wise and delicious Sentences; which striking us suddenly in a Work where one would not expect them, look as much like Inspiration as any Thing that Poesy can produce? Two of these, in the very first Hymn, may vie with the entire Labours of more bulky Authors. The first of them, is a fine Answer to the Modern Libertines; who from the fancied Uncertainty of a future State, take occasion to live and die

die at a venture, and expect as good a Chance as their Neighbours. The Poet is ſpeaking of *Jupiter*'s Title to the Empire of Heaven, as a Thing acknowledged and unenvied by his two Brothers; and hence he reflects on the Folly of the Ancient Story-tellers, who would make the three Sons of *Saturn* divide the Three Realms by *Lot*:

Τίς δὲ κ' ἐπ' Οὐλύμπῳ τε καὶ ἄϊδι κλῆρον ἐρύσσαι;
Ος μάλα μὴ νενίηλος; ἐπ' ἰσαίη γὰρ ἔοικε
Πήλασθαι· Τὰ δὲ τόσσον ὅσον διὰ πλεῖστον ἔχουσι.

For who, yet bleſs'd with Senſes, would ſubmit,
A *Lottery* ſhould decide his *doubtful Right*
To *Heaven or Hell*? In Things of equal State
The Lot's of uſe, and ends the vain Debate:
But thoſe ſo *Wide*, that *Diſtance* cannot name
The Space, for *Diſtance* is expreſs'd by *Them*.

The other is the concluding Strain of the Hymn, where he makes his Farewel-Prayer to the Deity:

Χαῖρε πάτερ, χαῖρ' αὖθι· δίδου δ' ἀρετήν τ' ἄφενος τε.
Οὔτ' ἀρετῆς ἄτερ ὄλβος ἐπίσταται ἄνδρας ἀέξειν,
Οὔτ' ἀρετὴ, ἀφένοιο. δίδου δ' ἀρετήν τε καὶ ὄλβον.

Hail Father! Hail again! and ſend us down
Virtue and *Gold*. For *Gold* is quickly gone,
Unbleſs'd with *Virtue*'s Care; and *Virtue*'s cold,
Naked of Wealth: ſend *Virtue* down and *Gold*.

Some Learned Men have endeavoured, to make *Ovid*'s Judgment ſpeak a more favourable Senſe. But whoever caſts his Eyes on what *Heinſius* * has performed in that Cauſe, and conſiders

* Prolegom. in *Heſiod*.

how

how he is gravell'd in the impoſſible Attempt; will be apt to imagine, that *Ovid* intended his Words ſhould be underſtood according to their natural Import, but that through a Spirit of Envy and Emulation, he has wilfully contracted his Kival's Praiſes. It's plain he had no higher Ambition, than to be thought ſuperior to *Callimachus*; and he declares, he ſhould admire a Miſtreſs, who would honour him with that Preference §.

But the greateſt Teſtimonies of *Callimachus*'s Worth, and the Foundation of his Character with the Ancients, were his numerous Pieces in the Elegiack Strain. Of theſe, we have only the Hymn on *Minerva*'s Bath, and *Catullus*'s Tranſlation of the Copy on Queen *Berenice*'s Hair. The former ſeems, like his other Hymns, to incline moſt to the free Spirit of Lyricks; the curious Story of *Tireſias* making the greateſt Part of the Poem. The other is more agreeable to our common Notions of Elegy; and, as it is commonly printed with the Works of *Tibullus* and *Propertius* in the ſame Strain; ſo it may vie with the ſweeteſt and the moſt exact of their Pieces. For Inſtance, they have nothing of a more natural Turn, than that Thought which makes it a greater Honour to belong to the Queen's Head, than to have a Place among the Conſtellations: The Star is ſuppoſed to ſpeak, and thus compliments its Miſtreſs;

Sed quanquam me nocte premunt veſtigia divûm,
Luce autem canæ Tethyi reſtituor;
Non his tam lætor rebus, quam me abſore ſemper,
Abſore me à Dominæ vertice diſcrucior.
Sydera cur retinent? utinam coma regia fiam,
Proximus Arcturo fulgeat Erigone.

§ *Eſt quæ* Callimachi *præ noſtris ruſtica dicit*
Carmina; cui placeo, protinus ipſa placet.
Amor. l. 2. El. 4.

But tho' all Night honour'd with Feet Divine,
And lodg'd with *Thetys* when I ceaſe to ſhine;
Th'unequal Glory *Baniſh'd* I contemn,
Baniſh'd for ever from my Princely Dame.
Ye Gods reſtore me to that Sacred Head,
And let *Arctture*, unparted court his *Maid!*

This Specimen, (which to be ſure has loſt nothing in the *Latin* Verſion) is of itſelf almoſt enough to juſtifie *Quintilian*, when he gives *Callimachus* the Crown in Elegy *; and to ſhow, that *Propertius* was not ſo much out in his Choice, when he pitched on *Him* for his Pattern †.

There is indeed another Paſſage in *Propertius*, which ſeems to contradict his former Judgment, and which is commonly alledged by thoſe who pretend to cenſure *Callimachus*. It is in the Thirty third Elegy of the ſecond Book,

Tu ſatiùs memorem Muſis imitere Philetam,
Et non inflati ſomnia Callimachi.

But, You my Friend, court ſweet *Phileta*'s Muſe,
And fly the Dreams of *Swoln Callimachus*.

'Tis true, by joyning *non* with *inflati* in the Conſtruction, the Difficulty is eaſily ſolved, and the ſuppoſed Detraction turns into a Commendation. But 'tis much more rational to imagine, that *Propertius* here cenſures ſome particular Work of *Callimachus* (at preſent not extant) as bombaſt and extravagant; adviſing his Friend to apply himſelf to ſome eaſier and more agreeable Labour. *Scaliger* judges the

* Lib. 10. c. 1.

† *Inter* Callimachi *ſat erit placuiſſe libellos,*
Et cecinisſe modis, pure poeta, tuis.
Lib. 3. Eleg. 5.

particular

particular Piece to have been the Ἄσσια which *Martial* ſcouts as a hard obſcure Buſineſs; and which *Propertius*'s Friend might then probably think of tranſlating. This Conjecture may be farther improved from hence, that in one of the old Epigrams in the *Anthologia*, *Callimachus* is ſuppoſed to have been honoured with the Commands of the Muſes in a Dream, for the undertaking that difficult Work. But whatever becomes of this Point, it's impoſſible *Propertius* ſhould deſign any general Reflection; ſince he declares it for his higheſt Wiſh, to be called the *Roman Callimachus* *.

* *Ut noſtris tumefacta ſuperbiat* Umbria *libris*,
Umbria Romani *patria* Callimachi.

APOLLONIUS.

APOLLONIUS was an *Alexandrian*, the Son of *Hilleus* or *Silleus*, as we learn from *Suidas*, and from the old Scholiasts; and these are the chief Authorities that can be expected for the Stories of those Poets, whom we reckon so far inferior to the rest in Age and in Wit.

He studied under the Care of *Callimachus*, but proved a very ungrateful Scholar to that great Man; which Reproach, together with the Revenge it brought upon him, has been hinted in his Master's Life. By this, we cannot doubt, but that he was born under *Ptolemy Philadelphus*, and made his Figure in the World, in the Reign of the succeeding Prince, *Ptolemy Euergetes*.

He composed his first Essay of the *Argonauticks*, in the rash Heat of his Youth; and reading the Piece in publick, came off with very poor Success. The Shame of this Disappointment mortified him to such a Degree, that he left his Country, and retired to *Rhodes*. Here, resolving to fix a considerable Time, and setting up for a Professor of Rhethorick, he soon found his Name changed from *Apollonius* of *Alexandria*, to *Apollonius* the *Rhodian*; which has prevailed ever since to the Injury of his Native City.

As the chief Design of his wilful Banishment was to retrieve his Credit, by polishing his Work; so he plied the Project so hard at *Rhodes*, that having compleated the Corrections and Improvements, and trying his Fortune again once more in a publick Recitation, he gave a general Satisfaction to the People, and had the Honour to be made free Denizen of their City. And then returning to *Alexandria*, and publishing his Poem, he was received

ved with univerſal Approbation, and merited the Reward of ſucceeding *Eratoſthanes* in the Care of the famous Library.

We hear no more of him, but (which is very extraordinary) that they buried him in the ſame Tomb with his Maſter *Callimachus*; either to make a feign'd Reconcilement after Death, between Perſons, that could not brook any while they were living; or to put a fair Covering on the Quarrel, and to hide it from the Knowledge of Poſterity.

Though the Subject of *Apollonius*'s Poem, be one of the nobleſt and moſt celebrated Actions of Antiquity, the Expedition in Search of the GOLDEN FLEECE; yet he has ſcarce the Happineſs to be ranked with the old Maſters of Epick Verſe. One great Reaſon of his Diſappointment, muſt needs be the Advantage *Ovid* has had of him, in touching on the ſame Adventure; all Perſons being more inclined to hear an imperfect Relation from a Gentleman, than to hear the tedious Exactneſs of a profeſſed Scholar.

But though in Contentions of the preſent Times the Partiality of the Judges be a fair Plea for a vanquiſhed Rival, yet it will not hold in Caſes that have been trying for many Ages together. A thouſand Years once paſt over, leave no more Room for Injuſtice, than they do for Envy; and whoever is worſted in ſo long a Combat, muſt attribute the Miſcarriage, not to the Credit of his Antagoniſt, but to his own Default: So that to aſſign the Reaſon, why the Poem of the *Argonauticks* is ſo little in Men's Mouths, and ſo much leſs in their Hands, we ſhould not run to the Favour of *Ovid*, but to the Failings of *Apollonius*.

If then *Horace*'s Rule be true, of

——— *mediocribus eſſe Poetis*
Non Dii, non homines, non conceſſere columnæ;

Apollonius has no hard Meaſure in being denied an honourable Place among the Poets, ſince the ableſt Pleaders in his Defence, could never make him riſe above the middle Way. *Quintilian* tells us, he wrote *æquali quâdam mediocritate.* And tho' *Longin* gives him the fair Title of ἀπταῖος, yet it's plain he can mean no more, but that the Poet has fallen into no groſs Abſurdities, but kept an even Courſe of Writing. For whatever ſome may make of that Epithet, it looks very ſuſpicious that *Longin* deſigned it for no great Commendation; ſince he only brings in this Author, as an Example to confirm the Maxim, he had juſt laid down, That a middle Stile without any Faults, is not ſo eligible as a Loftineſs attended with many Defects.

It's probable, that what the two grand Rhetoricians thus deliver as their Opinion concerning *Apollonius*, was intended to reach no farther than his Thought and Stile: But had it lain in their Way to ſpeak of his Conduct and Contrivance, they would not, perhaps, have been more favourable Judges. For they could never have diſcovered in him, the admired Arts of Inſtitution and Mechaniſm, which they would put into the Definition of Epick Poeſy. And, as from the plain and unartificial Courſe of the Action, they muſt have eſteemed him a very *Hiſtorical Poet*; ſo, they could not but have reckoned him a very *Poetical Hiſtorian* too, from the Liberty he has taken in meaſuring the Time of the Adventure.

Thus until a *Second Rate* be admitted in Poetry, *Apollonius* is not like to get a Place in the Liſt. *Parnaſſus* will be ſomething like *Siſyphus*'s Mountain to him: If his Muſe cannot lift him to the very Top, ſhe had as good never have carried him up half-way; while the Criticks, not leſs ſevere than the

ARATVS.

the Infernal Judges, cruelly thruſt him down again, and force him out of her Arms.

Yet *Apollonius*'s Friends can never be driven to Deſpair, while their Poet is acknowledged to have ſet Patterns for *Virgil* himſelf. As long as *Dido* owns her near Kindred to *Medea*; and *Dares*, and *Entellus* their Reſemblance to *Amycus* and *Pollux*, the *Æneis* will keep up the Name of the *Argonauticks* in the World; as accompliſhed Statues and Paintings give a Value to their ruder Models; or, as the Story of great Heroes ſuſtains the Memory of thoſe whom they conquered.

For though *Scaliger*'s rigorous Sentence ſhould prevail, and the Latin Poet be declared to have infinitely outdone the *Grecian* in every Thing that he borrowed from him, yet,

——— *non tam*
Turpe fuit vinci, quàm contendiſſe decorum:

And *Æneæ magni dextrâ cadis*, ought to be as great a Conſolation to a vanquiſhed Poet, as to a dying Warrior.

ARATUS.

ARATUS was born at *Soli* *, a famous City of *Cilicia*, founded by the wiſe *Solon* §, and afterwards called *Pompeiopolis*, in honour of *Pompey* the Great †. His Father's Name was *Athenodorus*, and his Mother's *Lenodora*, or *Letophila*, as it is variouſly written. He was Scholar to *Dionyſius* of

* *Strab.* l. 14.
§ *Diog. Laert.* in Sol.
† *Strabo.* l. 14.

Heraclea, the Stoick; on the Principles of which Sect, *His* Verſes (as well as thoſe of *Manilius*) are eſtabliſhed.

He wrote under the Patronage of *Antigonus* ſirnamed *Gonatas* King of *Macedon*; who began his Reign in the Hundred and Twenty-fifth Olympiad, as it is ſettled in *Euſebius*, and not in the Hundred and fifth, as we find it corruptly in the Life of the Poet commonly ſet before his Works. This excellent Prince, beſides his general Encouragement of Learned Men, is ſaid to have admitted *Aratus* into a particular Familiarity and Eſteem.

The old Scholiaſts, when they compile *Aratus*'s Life, complain grievouſly of a Story that was got abroad; how King *Antigonus*, meerly for the Jeſt's Sake, commanded *Him* to write of Heavenly Bodies, and *Nicander* of the Art of Medicine; whereas *Nicander* was an expert Aſtronomer, and *Aratus* a celebrated Phyſician, but both of them entire Strangers to one another's Arts. This Notion they gravely confute, by obſerving, that *Aratus* and *Nicander* were as far from being Cotemporaries, as Twelve (they might have ſaid Twenty) Olympiads could make them; the former living in the Time of the firſt *Ptolemy* King of *Egypt*, and the other under the Fifth Prince of that Name. But they never mention the Occaſion of this vulgar Error, for fear of injuring, in ſome meaſure, the Author they were to adorn. Otherwiſe, they might have fixed a Foundation for the Fancy in *Tully*'s Account of theſe two Poets, given in his firſt Book *de Oratore*, where he tells us, "Twas a confeſs'd Point among the Learned, that "*Aratus*, a Man utterly ignorant of Aſtrology, "had written moſt elegant Verſes about the Hea- "vens and the Stars; and that *Nicander* of *Colo-* "*phon* was beholden for his Georgicks to his "Acquaintance

" Acquaintance with the Muſes, not to his Know-
" ledge of the Country."

If we omit here the Friendſhip *Aratus* maintained with *Theocritus*, (which has been already hinted under that Poet's Hiſtory) we find no more of him; only that he corrected *Homer's Odyſſey*, when it had undergone a deſperate Courſe of Corruptions, and that he was ſent for into *Syria* by King *Antiochus*, to perform the ſame good Office to the *Ilias* *.

His Work, which in many old Editions paſſes for no more than a ſingle Poem with the common Name of ΦΑΙΝΟΜΕΝΑ, has been thought ſince to make two diſtinct Pieces, the firſt only being called ΦΑΙΝΟΜΕΝΑ, and the Second entitled ΔΙΟΣΗΜΕΙΑ. The former is properly Aſtronomical, giving an Account of the Situation and the Affection of the Heavenly Bodies; the other Aſtrological, ſhowing the particular Influences ariſing from their various Diſpoſitions, and Relations. Yet whoever conſiders the noble Beginning of the *Phænomena*, and the plain Entrance on the *Dioſemeia* without any Formality or Addreſs, will ſtill conclude them to be one Poem, divided into two Books.

The late *Italian* and *French* Criticks extremely deſpiſe this Performance; becauſe the Subject of it, according to their Notions, is not properly Poetical. Yet *Cicero* could tell us, that *Aratus* compoſed *Ornatiſſimos atque optimos verſus, moſt polite, and moſt excellent Verſes*: And *Quintilian* could declare, " That though the Matter of his Work wants
" Motion, having no Variety, no Paſſions, no Per-
" ſon that ever makes a Speech; yet he has fully
" anſwered his Argument, which was all that he
" propoſed".

* Vit. Græc.

Indeed,

Indeed, as the Honours done the Poet by the Favours of King *Antigonus*, by the Labour of no leſs than Forty *Greek* Scholiaſts, and above all by the Verſions and Illuſtrations of *Germanicus Cæſar*, and of *Tully*, are ſufficient Proofs what a Value Antiquity ſet upon his Compoſitions: So he is not altogether to ſeek, in what may recommend him as forcibly to Modern Taſtes, and to a new Reputation. For though the Doctrine of the Star's Dominion in Heaven, be almoſt as much out of Faſhion, as the Stories how they came thither; and though few will be at the Pains to read on a Subject which they eſteem but cramp Nonſence; yet *Aratus* has in ſome meaſure provided againſt that Misfortune, by introducing his Work, with ſuch a Strain of Senſe, of Wit, and of *Religion*, as, if it does not charm Men to look quite through the Poem, yet will engage them to allow that firſt Eſſay the Praiſe of an entire Labour. It cannot be amiſs to ſet it down in this Place; becauſe few Readers go any farther, and all ought to go thus far.

ΕΚ Διὸς ἀρχώμεθα τὴν οὐδέποτ' ἄνδρες ἐῶμεν
Ἀῤῥήτον. μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαὶ
Πᾶσαι δ' ἀνθρώπων ἀγοραί. μεστὴ δὲ θάλασσα
Καὶ λιμένες. Πάντη δὲ Διὸς κεχρήμεθα πάντες,
Τοῦ γὰρ καὶ γένος ἐσμέν. ὁ δ' ἤπιος ἀνθρώποισι
Δεξιὰ σημαίνει. λαοὺς δ' ἐπὶ ἔργον ἐγείρει,
Μιμνήσκων βιότοιο. λέγει δ' ὅτε βῶλος ἀείστη
Βουσί τε καὶ μακέλησι· λέγει δ' ὅτε δεξιαὶ ὧραι,
Καὶ φυτὰ γυρῶσαι, καὶ σπέρματα πάντα βαλέσθαι.
Αὐτὸς γὰρ τάγε σήματ' ἐν οὐρανῷ ἐστήριξεν,
Αστρα διακρίνας· ἐσκέψατο δ' εἰς ἐνιαυτὸν
Αστέρας, οἵκε μάλιστα τετυγμένα σημαίνοιεν,
Ανδράσιν ὡράων, ὄφρ' ἔμπεδα πάντα φύωνται.
Τῷ μιν ἀεὶ πρῶτόν τε καὶ ὕστατον ἱλάσκονται.

Χαῖρε

Χαῖρε πάτερ μέγα θαῦμα, μέγ' ἀνθρώποισιν ὄνειαρ,
Αὐτὸς καὶ περίφρη γενεὴ· χαίροισθε δὲ μῆσαι,
Μειλίχιαι μάλα πᾶσαι· ἐμοίγε μὴ ἀστέρας εἰπεῖν
Εἰ Θέμις ἐυχομένῳ, τερπήροισθε πᾶσαν ἀοιδήν.

JOVE claims our opening Lays; by Mortal Strain
Ne'er to be miſs'd, ne'er to be left unſung.
Jove, with eternal Influence diffus'd,
Fills the wide Compaſs of extended Things.
His Hand the ſpacious Earth compacted holds
Mark'd into various Tracks; nor with leſs Force
Binding, unites the giddy Multitudes
In Towns and Tribes. Blown by *His* Breath, the Sea
Heaves up its liquid Vaſtneſs; or, more tame,
Sinks in low Ports, and licks the crooked Shore.
Jove with a common Maintenance ſupplies
His human Sons: The numerous Family
Live on their Univerſal Father's Store.
Yet *He*, unus'd to feed an idle Race,
Points out their Work; and to their daily Tasks
Prompting, by Hunger's Admonition, calls.
He ſhows us, *when* the ripen'd Soil demands
The Spade, or labouring Oxen; *when* the Plants
Crave a new Seat; and *when* the hopeful Seed,
In Seaſon caſt, with quick Increaſe will thrive.
Him therefore firſt, *Him* laſt we praiſe, and ſerve
With earlieſt Offerings, and concluding Vows.
Hail Father! Hail Eternal Miracle,
Eternal Help! and Hail! Ye *Jove*'s Firſt-born!
Sweet Muſes Hail! while Heaven my Voice employs,
(If not unworthy I implore your Aid)
Aſſiſt, and raiſe my Numbers to my Theme.

'Tis

'Tis true indeed, that according to the exact Nicety of Rules, it is not esteemed good Policy in a Poet, to open all his Strength and Riches at the first show. But perhaps that Maxim is to be understood only of grand and heroical Designs; not of those plainer Subjects, which being unable to support themselves by any real Worth and Greatness, may be ushered in with some inviting Address. Even in Poetical Buildings it is not absurd, to make the Front, the noblest Piece of the Work; when the Beauty of *that*, is to cover the Disadvantage of the other Parts, which stand farther out of common Sight and Notice.

As long therefore as the happy Dependance of all Natural Things on the Counsels of Heaven, is confessed to be the highest Subject of a Christian's Thoughts, as well as a Poet's, *Aratus*'s Name is not likely to be lost, while Piety and Sense endure. Especially, since we find one of his Sentences honoured with a Place in the *Inspir'd Writings* *, his Wit cannot now have a shorter Period than the Glorious Bodies it describes †: And, if one may say so without Indecency, the Citation of St. *Paul* will confirm the Prophecy of *Ovid*.

* *Act.* 17. 28. Ὡς καὶ τινες τῶν καθ' ὑμᾶς ποιητῶν εἰρήκασι, τοῦ γὰρ καὶ γένος ἐσμέν.

† *Cum Sole & Lunâ semper* Aratus *erit.*
Ovid. Am. L. 1. El. 15.

NICANDER.

NICANDER.

NICANDER was a *Colophonian*, as not only *Suidas*, but *Tully* and *Macrobius* call him. Therefore *Tanaquil Faber* had no reaſon to paſs ſuch a hard Cenſure on *Suidas*, for not making him a Native of *Claros*. It's true, he calls himſelf a *Clarian* at the End of one of his Pieces now extant, and at the Beginning of the other. But 'twas uſual with the Men of *Colophon* to borrow an Epithet from their Neighbouring City, which the Temple of *Apollo Clarius* made ſo renowned in the World; as may hereafter be obſerved in the Story of *Antimachus*, concerning whom, the *French* Critick has publiſhed the ſame Miſtake.

Nicander lived in the Time of *Attalus* the laſt King of *Pergamus*, who left the *Roman* People Heirs to his Kingdom; that is, about the 160th Olympiad. He was famous for the triple Profeſſion of Phyſick, Grammar, and Poeſy; and has a vaſt Number of Pieces, in Proſe and Verſe, attributed to him in ancient Authors, which are reckoned up by *Voſſius*, in his Fourth Book *de Hiſtoricis Græcis*.

In all Probability the Muſes had the leaſt Share in his Fame. For though *Cicero* indeed commends his *Georgicks*, as a Work of a very happy Vein; yet in his common Character, his Learning runs much higher than his Wit. The two ſurviving Poems of the *Theriaca* and the *Alexipharmaca*, (both ſpent in the ſame general Subject of providing againſt the Miſchiefs of poyſonous Crea-

Creatures, though by different Medicines) are manifeſtly intended more for Inſtruction than Delight; more for the Aſſiſtance of the Memory, than the Entertainment of the Fancy or of the Ear. So that he would moſt infallibly loſe his Place among the Ancient Poets, if his Pretenſions were not ſupported by a juſter Credit, obtained on other Accounts, every Tribe being deſirous of admitting a great Man into their Profeſſion, without making much Enquiry whether he underſtands the particular Buſineſs of their Art.

DIONYSIUS the *Periegetick.*

DIONYSIUS ſeems much happier than the other *Grecian* Poets of thoſe later Times, in having his Hiſtory recorded by an Author of Credit. *Pliny*, in his Natural Hiſtory, ſpeaking of the *Perſian Alexandria*, (afterwards called *Antioch* and at laſt *Charrax*) could not but take that occaſion of paying his Reſpects to a Perſon who had ſo much obliged him, and whom he profeſſes to follow above all Men, in the Geographical Part of his Work. He tells us then, "That "*Dionyſius* was a Native of this *Alexandria*; and "that he had the Honour to be ſent by *Auguſtus Cæſar*, to ſurvey the Eaſtern Part of the "World,

" World, and to make Reports and Obſervati-
" ons about it's State and Condition, for the Uſe
" of the Emperor's eldeſt Son, who was at that
" Time preparing an Expedition into *Armenia*,
" *Parthia*, and *Arabia**."

This is all the certain Information we have concerning *Dionyſius*'s Perſon and Affairs; and this is infinitely preferable to the longeſt Legends of the Scholiaſts. And yet it has not been ſufficient to hinder the Vanity of the Critical Diſputes about his Age. For we find *Barthius* placing him under the *Antonini*; *Salmaſius* under the Emperor *Severus*; and *Scaliger*, abuſing Old *Euſtathius* as a Dreamer, becauſe he had fancied him a Writer of the *Auguſtan* Times. They all pretend ſome Colour for their Opinions, from that Verſe of the Author where he calls *Rome*

——ἐμῶν μέγαν οἶκον ἀνάκτων,

and will have that to be underſtood of thoſe later Emperors, who had commonly Aſſociates in the Supreme Power. But, beſides that this might be as well ſpoken in either of thoſe Junctures when *Auguſtus* ſhared the Soveraignty with *Antony*, or with *Tiberius*; it does not much advance the Credit of theſe Learned Men, either not to have met with this Paſſage of *Pliny*, or to have oppoſed ſo great an Authority, after they had ſeen it.

Dionyſius wrote a great Number of Pieces, reckon'd up by *Suidas* and by *Euſtathius*. His *Survey of the World* is the only one we now enjoy; and it would be ſuperfluous to ſay that this is one of the moſt exact Syſtems of ancient Geography, when

* Lib. 6. c. 27.

it

it has been already obſerved, that *Pliny* himſelf propoſed it for his Pattern.

'Tis a common Fancy, that *Dionyſius* is no more to be reckoned a Poet, than any of thoſe other Authors, who compelling hard Precepts into the fetters of Numbers, have made an eaſier Conqueſt for the Memory: And we are apt always to aſſign him the ſame Company, in which we were firſt acquainted with him at School; the Grammarians and the Rhetoricians, who cramped us with their dry Leſſons in Verſe.

But this is a very injurious Miſtake: For tho' he muſt be acknowledged to be more valuable for the Uſefulneſs of his Subject, than for the Agreeableneſs of his Wit, or the Harmony of his Meaſures; yet he has taken Care to ſhow us, by many Inſtances, that He had a Genius capable of more ſublime Undertakings, and that he conſtantly made the Muſes the Companions and the Guides of his Travels, though he did not divert himſelf with their finer Converſe on every Occaſion. Now, not to inſiſt on his Deſcriptions of the Iſland *Leuca* inhabited by departed Heroes *; of the terrible and monſtrous Whales in *Taprobana* †; of the poor *Scythians* that dwelt by the *Mæotick* Lake §; the Account of himſelf, when he comes to deſcribe the *Caſpian* Sea **; of the Swans of the Bacchanals on the Banks of the *Cayſter* §§, and many more of the ſame ſtrain; it will be Argument enough of the Excellency of his Poetick Spirit, only to ſet down the concluding Stroke of his Work:

* Verſ. 544.
† Verſ. 596.
§ Verſ. 663.
** Verſ. 707.
§§ Verſ 836.

Τόσσοι

Τόσσοι μὲν καλὰ γαῖαν ὑπέρτατοι ἄνδρες ἔασιν.
Ἄλλοι δ' ἔνθα καὶ ἔνθα κατ' ἠπείρους ἀλόωνται
Μυρίοι, οὓς οὐκ ἄν τις ἀειφραδέως ἀγορεύσοι.
Θνητὸς ἐών. μοῦνοι δὲ θεοὶ ῥέα πάντα δύνανται.
Αὐτοὶ γὰρ καὶ πρῶτα θεμείλια τορνώσαντο,
Καὶ βαθὺν οἶδμον ἔδειξαν ἀμετρήτοιο θαλάσσης·
Αὐτοὶ δ' ἔμπεδα πάντα βίῳ διελεκμήραντο
Ἀσπετα διακείναντες. ἐκπληρώσαντο δ' ἑκάστῳ
Μοῖραν ἔχειν πόντοιο καὶ ἠπείροιο βαθείης.
Τῷ ῥα καὶ ἀλλοίην ῥυσμῷ φύσιν ἔλλαχ' ἑκάστη.
Ἡ μὲν γὰρ λευκή τε καὶ ἀργινόεσσα τέτυκται,
Ἡ δὲ κελαινολίρη. ἡ δ' ἀμφοτέρων λάχε μορφήν.
Ἄλλαι δ' ἀλλοῖαι. τὰς γὰρ μέγας ἐφράσσατο Ζεύς.
Οὕτως ἀνθρώποις ἑτερογίια πάντα τέτυκται.
Ὑμεῖς δὲ ἠπειρόί τε καὶ ἐν ἁλὶ χαίρετε νῆσοι,
Ὑδάτα τ' ὠκεανοῖο, καὶ ἱερὰ χεύματα πόντου,
Καὶ πόλαμοι, κρῆναί τε, καὶ ὄρεα βυσσήεντα.
Ἤδη γὰρ πάσης μὲν ἐπέφραδον οἶδμα θαλάσσης,
Ἤδη δ' ἠπείρων σκολιὸν πόρον. ἀλλά μοι ὕμνων
Αὐτῶν ἐκ μακάρων ἀνάξιος εἶπε μοιβή.

These Nobleſt Trains the ſpacious Regions hold:
The Nobleſt theſe: But Millions yet untold
Stray here, ſtray there about th' immeaſur'd *Vaſt*;
And Mortal Art in vain attempts the reſt.
Th' Eternal Natures can alone preſent
Will without Rule, and Pow'r without Reſtraint.
They round the Chaos, round the World Unborn
Firſt deign'd their golden Compaſſes to turn.
They through the Deep chalk'd out our ample Road,
And broke the lawleſs Empire of the Flood.
Plac'd the great Aids of Human Life and Cares
Unmov'd; and girt the wheeling Sphere with Stars.
They the wide Earth among their fav'rite Race
Parting, aſſign'd the wrangling Tribes their Place.
Some in dry Tracts they gave a boundleſs Scene,
And ſome impriſon'd in the circling Main.

From *Them* the diff'rent Soils their Temper take,
One's chalky White, and one a miry Black;
One turns a motly Turf: One red with Veins
Of Native Paint, the Mimick Art maintains:
Unlike the reſt; as that Almighty Mind
Scatters the *various Bleſſings* of Mankind.
And now, farewel to Nature's rugged Face,
Iſlands, and Continents, and Sacred Seas.
Farewell ye rowling Streams, ye mazie Rills,
Ye naked Fountains, and ye ſhaggy Hills.
For now great Ocean's Circuit have we run,
And over Earth's wide wand'ring Ways have gone.
But may thoſe Powers whom all the Frame obeys,
Smile on their Poet, and reward his Lays.

OPPIAN.

OPPIAN.

OPPIAN was born at *Anazarbus* a City of *Cilicia*, according to most of the ancient Accounts of his Life. For whereas *Suidas* and some others from him, fix *Coricus* for the Poet's Birthplace; their Mistake is evident from a Passage in the Third Book of his *Halieuticks* *, where he seems to distinguish his own Countrymen from their Neighbours the *Corycians*; though not so clearly, but that at first Glance it might give some colour to that Conjecture.

The Time of his Birth is as unsettled, as we generally find such Matters. But it's certain that *Suidas* and *Eusebius* are vastly out, when they place it under *Marcus Antoninus*. For supposing him to have died at thirty Years old, as is constantly reported; how could he, according to this Account, have presented his *Cynegeticks* to *Antininus Caracalla?* though the very Beginning shows them to have been thus addressed. For all know that there passed above Thirty Years between those two Emperors. And yet the most learned Editor of his Works *Ritterhusius*, has made as great a Slip on the other hand, by fixing his Birth in the Reign of *Severus*. For, *that* taking in only the Compass of eighteen Years; it is very unlikely he should at such an Age finish and present his *Halieuticks*, as (we are certain he did) in the Life-time of that Emperor. The middle Way then, must be to suppose he might be born in the former Part of *Commodus*'s Reign; which cannot be charged with the like Absurdities as the other Opinions.

* Vers. 105. Ἀνθιέων ἢ πρῶτα, &c.

His Father *Agesilaus* is recorded to have been eminent for his Learning and Wisdom, and no less remarkable for his Riches and Authority in the City. So that *Oppian* had perhaps a greater Advantage than any of his Predecessors, for the polishing himself with all the Arts and Accomplishments of Human Knowledge.

He had scarce finished the entire Course of his Studies, when an unhappy Accident diverted them for the present, to make them afterwards the more illustrious. The Emperor *Severus*, taking a Progress through *Cilicia*, honoured *Anazarbus* among other Cities with a Visit. Now at the Procession that was made to receive him, the Magistrates waiting on him in their Formalities, old *Agesilaus*, as a greater Philosopher than a Courtier, was the only Man missing at the Solemnity. This Piece of Disrespect the Emperor resented so highly, as to banish the old Gentleman into the Island *Malta*; whither his Son likewise went, the voluntary Companion of his Troubles.

But *He*, with a Fate not uncommon to the Men of his Profession, ow'd his Glory to his Misfortunes. For endeavouring, under this sad Confinement to amuse himself and his Father with the Diversions of Poetry: He began, after some fortunate Attempts in that way, to conceive Hopes of allaying the Emperor's Displeasure by the same Means as had lessened the Effects of it. To this purpose he engaged in the *Halieuticks* dedicated to that Emperor's Son, the Design of which Work he thus gives us himself at the Entrance of it.

Ἐθνεά τοι πόντοιο, πολυσπερέας τε φάλαγγας
Παντοίων νεπόδων, πλωτὸν γένος ἀμφιτρίτης,
Ἐξερέω, γαίης ὕπατον κράτος Ἀντωνῖνε.
Ὁσσά τε κυματόεσσαν ἔχει χύσιν, ἦχι θ' ἕκαστα,
Ἐννέμεται,

Ἐννέμεται, διερούς τε γάμους, διεράς τε γενέθλας,
Καὶ βίον ἰχθυόεντα, καὶ ἔχθεα καὶ φιλότητας
Καὶ Βουλὰς, ἁλίης τε πολύτροπα δήνεα τέχνης.

The Nations of the Sea, the Finny Train
Of Slaves, that own fair *Amphitrite*'s Reign,
To thee, Great *Antoninus*, I'll rehearſe,
Power of the World Supreme! Nor ſhall my Verſe
Forget their Chryſtal Haunts, or where they feed,
Or where they lodge; or how they raiſe their Breed;
Peopling the Sea with their moiſt Marriages,
And Propagations of the Scaly Race.
I'll ſing their various Life: What Paſſions move
Their chilly Hearts to Quarrel, what to Love.
Tell how the Tackle, how the Plots are laid,
And the cold Secrets of the watry Trade.

From the *Greek* Accounts of his Life, commonly prefixed to his Works, 'tis impoſſible to determine, whether he took his Journey to Court preſently after the finiſhing of his *Halieuticks*; or whether his Verſes of *Hunting*, and perhaps other Pieces were offered at the ſame Time; though they generally ſeem more inclined to favour the laſt Conjecture. Yet if we conſider what *Sozomen* the Eccleſiaſtical Hiſtorian has obſerved, that *Severus* was alive when the firſt Preſent was made to his Son *Antoninus*, and did himſelf order the Reward; and withal, that in the Poem of *Fiſhing*, *Oppian* complements both Father and Son as then reigning with joint Power; and that in the Poem of Hunting the ſame Addreſs is not uſed; we might conclude with ſome Appearance, that the

former Work only was offered to *Antoninus* during his Father's Life, and the other when he was left in ſole Poſſeſſion of the Empire.

But then, if we venture a ſecond Reflection, and lay before us the conſtant Tradition of the Author's dying ſoon after his Journey to Court, and never find any more Journies mentioned than one; we muſt be forced in ſome Meaſure to recede from this Deciſion; and to believe that the *Cynegetiks* were never preſented with the Poet's own Hands.

However this Matter is to be ſettled, the Conſequence of his Journey comes generally atteſted and agreed on. That the Emperour, being raviſhed with the Beauty and Art of his Compoſitions, in the firſt Place ordered him a Piece of Gold for every Verſe, and then promiſed him the Grant of any farther Favour he ſhould demand. This laſt Happineſs furniſhed him with an Opportunity of recalling his Father from Baniſhment; and was piouſly employed to that good Purpoſe. But he did not live long to enjoy the Bleſſing he had reſtored. For a fatal Peſtilence at *Anazarbus* ſwept him away among the Multitude, ſoon after his Return, and quiet Settlement there; he having reached no more than the Thirtieth Year of his Age. He was interred with the higheſt Honours; and had a noble Statue erected to his Memory with this Inſcription.

Ὀππιανὸς κλέος εἶλον ἀοιδέων ἀλλά με μοίρης
Βάσκανος ἥρπασε μίτος· κρυερὸς δ' ἀΐδης με
Καὶ νέον ὄντα καλέσχε, τὸ εὐεπίης ὑποφήτην.
Εἰ δ' ἔτι πολύν με χρόνον μίμνειν φθόνος αἶσεν,
Οὐκ ἄν μοί τις ἴσον κλέος ἔλαχεν ἐν χθονὶ φωτῶν.

OPPIAN, the Muſe's Pride, I liv'd; but Fate
Hurrying me off, forbad the double Height

Of

Of Age and Fame. Yet would the Dooming Maid
Her hasty Stroke in Kindness have delay'd,
'Till Years had fix'd, what Nature's Force begun,
Not Human Race had shown a greater Son.

We have at present only his Poems of the *Cynegeticks* and the *Halieuticks*, of *Hunting* and *Fishing*; the Third, which he is said to have composed on the Art of Fowling, being yet vainly expected from the *Italian* Libraries, where it was long since thought to be buried.

The *Driness* of his Subjects, tho' it offends some Modern *French* Criticks, yet has not hindred him from being esteemed by more knowing Judges, as an Author little inferior in Fancy, Art, and Language, to the most celebrated Masters in the *Grecian* Strain. His vast Numbers of Allusions and Comparisons, as they would have shown his Wit in any Design; so they give an equal Proof of his Judgement too, while they are applied to Themes that stood so much in need of those Ornaments. The Beginning and the ending Strokes of each Poem have something of so great a Spirit and Turn, as show him to have had a Genius for much more Heroical Atchievements in Verse. The first Lines of the *Halieuticks* having been already set down, it will not be improper to add the two other Addresses to the Emperour, at the Entrance of the other Poem, and at the Conclusion of that.

Cyneget. L. 1. V. 1.

Σὸι μάκαρ ἀείδω γαίης ἐρικυδὲς ἔρεισμα,
Φέγγος ἐνυαλίων πολυήρατον Αἰνεαδάων,
Αὐσονίου Ζηνὸς γλυκερὸν θάλος Ἀντωνῖνε·

Τὸν μεγάλη μεγάλῳ φυλήσαλο δόμνα Σεβήρῳ,
Ὀλβίῳ ἐυνηθεῖσα, καὶ ὄλβιον ὠδίνασα,
Νύμφη ἀειροπόσηα, λεχὼ δ' ἔ τε καλλιλόχηα
Ἀσυρίη Κυθέρηα, καὶ ἐ λείπυσα σελήνη,
Οὐδὲν ἀφαυρότερον Ζηνὸς Κρονίδαο γενέθλης.
(Ἐυμενέες Τιτὰν φαέθων καὶ φοῖβος Ἀπόλλων)
Τὸν ῥα παλὴρ μεγάλησι πονησάμενος παλάμησι
Δῶκεν ἔχειν πᾶσαν τραφερὴν πᾶσαν δὲ καὶ ὑγρὴν.
Σοί μὲν γὰ θαλέθυσα κύει πάνδωρος ἄρυρα,
Καὶ πάλιν ἐυδιόωσα τρέφει κλυτὰ φῦλα θάλασσα.
Σοί δέ τε πάντα νάσσιν ἀπ' ὠκεανοῖο ῥέεθραι
Φαιδρά τε μειδιόωσα θέει κλυτὸς ἠερόεντα.

To thee, Bleſs'd *Antonine*, I form my Lays,
Stay of the World, and of th' *Ænean* Race;
To thee, ſweet Off-ſpring of th' *Auſonian Jove*,
With whom th' Immortal Dame repaid his Love;
(The happieſt Bride, the happieſt Mother ſhown,
In the beſt Lord, and in the Faireſt Son;
Aſſyria's *Venus*, an unchanging Moon.)
Worthy to Grace the high *Saturnian* Stem,
(*Titan* give Aid, and *Phœbus* guide my Flame.)
Whom the Great Father with his Sovereign Hand,
Form'd to controul the Main, and rule the Land.
For Thee fair Earth her annual Harveſt breeds,
Thetis for Thee the ſcaly Nations feeds.
For Thee wide Streams their floating Wealth convey,
And pleas'd *Aurora* ſmiling brings the Day.

The Complement at the End of the *Halieuticks*, is more artificial and more juſt, being taken exactly from the Subject in Hand, and not ſtretched out into ſuch Flights, as may perhaps ſeem too youthful in the former Specimen.

Τόν'

Τοσ' ἐδάην, σκηπτοῦχε διοτρεφὲς, ἔργα θαλάσσης.
Σοὶ δ' αἰεὶ νῆες μὲν ἀπήμονες ἰθύνοιντο,
Πεμπόμεναι λιαροῖσι καὶ ἰθυπόροισιν ἀήταις.
Αἰεὶ δ' ἰχθυόεσσα περιπλήθοιτο θάλασσα,
Γαίης τ' ἀστυφέλικτα Ποσειδάων ἐρύοιτο
Ἀσφάλιος, ῥιζοῦχα θεμείλια νέρθε φυλάσσων.

Thus I, what Works the watry Realms conceal,
To Thee, *Jove*'s Scepter'd Charge, in Verſe reveal.
But may thy Ships on eaſy Waves be born;
And may the Winds ſtill change for their Return.
Large Tributes may the fruitful Seas afford
In living Subjects to their *Roman* Lord.
While *Neptune*'s Arms fair Nature's Springs maintain,
And keep the World ſecure for *Cæſar*'s Reign.

His admirable Leſſons of Morality on all Occaſions, eſpecially that wiſe and elegant Reflection at the Beginning of the ſecond Book of the *Halieuticks*, on the Weakneſs of Mankind in the ſmalleſt Matters, without the Influence and the Aſſiſtance of Heaven, ſhow him to have been one of the moſt rational and beſt principled Heathens; and that his Works are able to teach us nobler Secrets, than the Myſteries of Hunting and of Fiſhing. 'Twas this Spirit of true Philoſophy, that made him not ſo much as mention his own Misfortunes, in Pieces which were compoſed to procure their Redreſs; except juſt once to inſiſt on the Miſeries of Baniſhment, when the Subject made it almoſt neceſſary.

To conclude, as he came into the World, when Poeſy was going off the Stage, ſo he made the beſt Uſe of his Predeceſſor's Labours in both Languages;

ges; whereas the elder *Grecian* Poets had only their own Countrymen for their Guides and their Examples. And, without doubt, when *Julius Scaliger* ſo often gives him the firſt Place in the Tribe of *Greece*, it's chiefly for this Reaſon, becauſe he has taken Care to be largely indebted to *Virgil*; and by not miſemploying the Treaſures, has ſhown that he deſerved to borrow them.

The End of the Firſt Part.

THE
LIVES and CHARACTERS
Of the Ancient
GRECIAN POETS.

Part II.

OF THE LIVES and CHARACTERS Of the Ancient GRECIAN POETS.

Part II.

Containing thoſe, whoſe Great Names and Credit have arrived at our Age, though their Writings are for the moſt Part loſt.

LINUS.

HE has the Honour to be reckoned the firſt Man in the Poetick Story; though * *Pauſanias* aſſures us, that he either never made any Verſes, or at leaſt that none of his Pieces came into the Hands of Poſterity. On the other ſide, † *Diodorus Siculus* reports, that he wrote, in the *Pelaſgian* Tongue, the Acts of the firſt *Bacchus*, and other Fabulous Pieces. For this, and many the like Reaſons, we may fairly conclude, there were two of this Name, both famous for Muſick and for Verſe, and ſo *Suidas* has deter-

* *Bœotic.* p. 585. † Lib. 3. p. 140.

mined.

mined. But their Stories are ſo confounded, that 'tis impoſſible to diſtinguiſh the Adventures of one from thoſe of the other; ſome Authors attributing to the Elder what others report of the Younger; and ſome again obliging the Younger with thoſe Honours, which the Elder had enjoyed in other Relations. Perhaps, 'tis on this Account that the great *Scaliger* ſeems to acknowledge but one *Linus*, and accordingly reprehends * *Euſebius* for doubling him. Indeed the moſt famous of the two has drowned the Credit of his Nameſake, as much as his Scholar *Hercules* did the Glory of the other Heroes of that Name. And therefore as all the Actions of thoſe Worthies are attributed to the Grand *Hercules*; ſo whatever *Linus's* there may have been in the World, they make but one Character and one Hiſtory.

Linus then was either of *Chalcis*, † or as moſt agree of § *Thebes*, Son to *Apollo* by ** *Terpſichore*, or by †† *Pſamathe*; or elſe to *Amphimarus* by §§ *Urania*, or to *Mercury* by the ſame Lady ***. He paſſes for the firſt of the *Grecians* who invented Rhimes and Melody; and for this reaſon *Virgil* has done him the Honour to make him Chief Officer to the Muſes on the *Aonian* Mount, and deputed by them to introduce and complement *Gallus*.

Ut Linus *hæc illi*, &c. Eclog. 6.

His three famous Scholars were *Hercules*, *Thamyris*, and *Orpheus*. Of whom, the Ingenuity of the two laſt, made Amends for the Dulneſs of the firſt; who, being corrected once by his Maſter, took an Occaſion to knock out his Brains, with the Harp which he was awkwardly managing. Tho' others make *Linus* to have been killed at laſt by

* In *Euſeb.* ad Num. *DXCVII.* † *Suid.* § *Pauſan. Euſeb.* &c. ** *Suid.* †† *Pauſan.* §§ *Suid.* & *Pauſan.* *** *Suid.*

Apollo,

Apollo, for daring to contend with him in Muſick and in Verſe *.

The old *Grecians* were ſo troubled at the Loſs of their admired Maſter, as to introduce a ſolemn Cuſtom of bewailing his Death. And every Year, before they offered their uſual Sacrifices to the Muſes on Mount *Helicon*, they firſt performed the Annual Obſequies of *Linus*; who for that purpoſe had a Statue, and a Kind of an Altar erected to him in that Place †; His Tomb being in the Temple of *Apollo Lycius* at *Argos*. § *Homer* alludes to the Cuſtom of lamenting *Linus* in ſolemn Verſes, when among other fine Stories engraved on *Achilles*'s Shield, he fancies the Figure of a Boy ſinging to his Harp the Praiſe of *Linus*.

> Τοῖσιν δ' ἐν μέσσοισι πάϊς φόρμιγγι λιγείη
> Ἱμερόεν κιθάριζε, Λίνον δ' ὑπὸ κᾶλον ἄειδε
> Λεπταλέῃ φωνῇ. ——— Iliad. 18.

> *Here a fair Youth his tuneful Ivory ſtrung;*
> *While his ſoft Voice unhappy* Linus *ſung.*

for though Λίνος is rendred *Chorda* in this Place by the common Interpreters, yet we have the Judgment of ** *Pauſanias* to underſtand it of *Linus* the Poet.

But in one Thing that moſt exact Hiſtorian ſeems to be miſtaken; and that is, when he tells us, that the Sorrow for *Linus*'s Death was ſo univerſal, as to pierce as far as *Egypt*, where they mourned his Fate in a ſolemn Song, to be repeated at ſet Times §§. For it appears from *Herodotus*, that though the *Egyptians* had indeed among them a Lamentation which they called by the Name of *Linus*, yet it ſhould ſeem they gave it that Name only in alluſion to the like Cuſtom in *Greece*: Not

* *Pauſan.* † *Pauſan. Bœotic.* p. 584. § Idem in *Corinth.* p. 118. ** *Bœotic.* p. 585. §§ Ibid. 554.

but

but that they had all the while a different Reaſon for their publick Sorrow; and bewailed the Death of one of their own young Princes, under the Name of the *Grecian* Poet, who had given occaſion to the firſt Ceremony of that Nature among his own Countrymen *.

It ſeems the *Thebans* laid claim to his Reliques as well as the *Argives:* and they had a Story among them, that when King *Philip*, Son to *Amyntas*, had defeated the *Grecians* at *Chæronea*, he was admoniſhed, in ſome extraordinary Viſion, to carry away *Linus*'s Bones; but that being afterwards countermanded by another Viſion, he took care to return them ſafe to *Thebes* §. Yet in *Pauſanias*'s Age, they confeſſed, that Time had worn out all the Marks of his Sepulchre †.

ORPHEUS.

WHoever has read the charming Story of *Orpheus* in *Virgil*, and the moſt ingenious Application of it by my Lord *Bacon*; will be ſure to deſpiſe a grave Relation of his Life, and a dull Deſcription of a fancied Heroe. But the Poets would take it very ill, if the great Improver of their Art ſhould himſelf paſs for a Fable. And though * *Ariſtotle* is ſaid to have affirmed that there was never any ſuch Man in the World; yet there are Memorials enough in Authors of Credit, to prove him not only a real Perſon, but one of the moſt conſiderable of Antiquity.

* Vid. *Herodot.* Lib. 2. cap. 79. § *Pauſan. Boetic.* p. 585. † Ibid.

* *Tull. de Nat. Deor.* l. 1.

As

As to his Age, a great Man who has had occaſion lately to make uſe of his Philoſophy, concludes that he flouriſhed ſoon after the Times of *Moſes* *. Indeed *Euſebius* expreſsly ſets him down cotemporary with *Gideon*, while *Suidas* extravagantly carries him up eleven Generations higher than the *Trojan* War. The Report runs for his being born at *Lebethræ* in *Thrace*; and *Calliope* the Muſe is pitched on for his Mother; though he has reaſon to claim the Title of *Father of all the Chorus*, as he is ſtiled by the Father of all our Learning.

As the Superſtition of the old Heathens is commonly charged on the Powers of Poetry, *Orpheus* muſt be content to bear the Infamy of the firſt Invention, if he aſpires to the Glory of the ſecond. It's agreed, that, after a long Courſe of the deepeſt Studies, and an extraordinary Skill in the fabulous Theology, he travelled into *Egypt*, and bringing thence moſt of their Magick Rites, and ſtrange Ceremonies of Worſhip, he eſtabliſhed them in † *Greece*. Some knowing Perſons have ingeniouſly defended him under this Cenſure, while they tell us, that he found it impoſſible to reclaim and inſtruct a Brutiſh and unthinking People, any other way, than by the groſſeſt Notions of Religion; and by ſuch odd Cuſtoms and Ways of publick Worſhip, as might make the greateſt Impreſſion on their Senſes. That, in the mean Time, he abhorred the Polytheiſm he introduced; and before his Death recanted all his abſurd Doctrines, in theſe Points §. But while the Truth of this Apology is ſo very uncertain, and lies under ſuch heavy Suſpicions, there's no need to advance him to ſuch a Pitch of true Holineſs, in oppoſition to the general Cenſure of his Idolatry and Impoſtures.

* *Archæolog. Philoſoph.* pag. 121. † *Dioder. Sic*, l. 4. p. 162 *Pauſan. Euſeb.* &c. § Vid. *Archæolog. Philoſoph.* p. 121.

Nor will the ſlight Excuſe of ——— *Sic magnis componere parva ſolebam* * ever ſtop the Indignation of a pious Man, when he finds *Orpheus* compared with *Moſes*.

Thoſe who are concerned to vindicate his Honour, may more modeſtly extenuate the Crime of his Superſtition, by alledging how much he deſerved of Mankind for taming the rude Savages by the double Force of his Muſick and of his Precepts; and for civilizing that Nation, which afterwards ſpread its Arts and Manners over the Circuit of its barbarous Neighbours. *Horace* has given us his juſt Commendation, as well as his juſt Hiſtory.

Sylveſtres homines ſacer Interpreſque † *Deorum*
Cædibus & victu fœdo deterruit Orpheus,
Dictus ob hoc lenire Tigres, rapidoſque Leones.

Orpheus inſpir'd by more than human Power,
Did not (as Poets feign) tame Savage Beaſts;
But Men as lawleſs, and as wild as they:
And firſt diſſuaded them from Rage and Blood.
ROSCOMMON.

'Tis not improbable that his Muſick and his Verſes had a large Share in this glorious Atchievement: And 'twas to them too he owed the Eſteem and Veneration he gained, by his Method of expiating Horrid Wickedneſſes, of curing Diſtempers, and of appeaſing the Anger of Heaven. For Charms and Enchantments were always look'd on, as the Divine Works of Poetry; and 'tis pleaſant to obſerve, that where-ever thoſe Arts are ſtill pretended to, the Operation is ſtill performed in Verſe.

* *Archæolog. Philoſoph.* pag. 120. † *Art. Poet.* Verſ. 391.

We

We are little concerned with the Philoſophy of *Orpheus*, or with his Civil Inſtitutions, any farther than they were obliged to his nobler Faculty of Harmony and Numbers. And ſhould we attempt an Enlargement on the Paſſages of his Life, Hiſtory would deſert us in the Enquiry; while, inſtead of relating the Courſe of his particular Adventures, it only favours us with thoſe general Teſtimonies of his Power and his Worth, which have been already produced.

The Manner of his Death is more talked of, and generally laid to the Charge of the *Thracian* Dames. They ſay, that the Women's Quarrel with him, was occaſioned by his drawing their Husbands after him, as he paſt thro' the Country. Having reſolved on his Murder, they dared not to attempt it, 'till the Bowl had gone plentifully round, and inſpired them with Courage for the Fact *. Which gave the Hint to the Poets, to make the Villany be committed at the Feaſt of *Bacchus*, and the Matrons concerned in it, to be tranſported with the Fury of the *Poſſeſſing God*.

The *Macedonians*, who in *Pauſanias*'s Time, inhabited the Country at the Foot of the Mountain *Pieria*, and poſſeſſed the City *Dion*, affirmed, that *Orpheus* was torn in pieces by the Women, in that very Place; there ſtanding at about forty Furlongs diſtance from the City towards the Mount, a Pillar, with a Stone Urn on the Top, ſaid to contain the Bones of the Poet. The River *Helicon* juſt by this Place was obſerved to fall under Ground, and to riſe again at a conſiderable Diſtance. The Tradition of the People thereabouts, was, that anciently the River run all along with an open Current; but that, when the cruel Dames would have waſhed off *Orpheus*'s Blood in its Stream; it

* *Pauſan. Bœotic.* pag. 586.

immediately ſuppreſſed it's Waters, leaſt they ſhould contribute to the Expiation of ſo horrid a Crime. There are two other Accounts of his Death: The Firſt makes him to have periſhed by a Thunder-bolt, for daring to diſcloſe ſome Myſteries to Mankind, which Heaven intended to keep them unacquainted with. The other reports, That after the Death of his Wife, coming to *Aornus* in *Theſprotia*, where there was a Necromantick Oracle, and fancying his *Euridice* to be always behind him at his Heels, he at laſt ventured to look back, and finding himſelf miſtaken, was ſo aſhamed of his Folly, as to prove his own Murtherer *.

Whatever Works he might leave behind him, it was concluded as long ago as *Ariſtotle*'s Time, that there were none of his Genuine Remains in the World. Moſt of the Poems under his Name (many of which we meet with in *Harry Stephens*'s large Edition of the *Grecian* Writers in Epick Verſe) are adjudged to one *Onomacritus*, who flouriſhed near the Time of *Piſiſtratus*, between the 60th and the 70th Olympiad. Not but that ſome of theſe Pieces might have an *Orpheus* for their Author; ſince *Suidas* reckons up five of the ſame Name, all Poets: But then their Characters are periſhed, tho' ſome of their Writings have been preſerved; as his Character is preſerved to atone for the Loſs of his Writings.

* *Pauſan. Bœotic.* pag. 587.

MUSÆUS.

MUSÆUS.

MUSÆUS, like his two famous Predeceſſors, has reached our Times with no certain Teſtimonials, but thoſe of an admired Name, and a general Praiſe. He is ſaid to have been Scholar * at leaſt, if not Son to † *Orpheus*; and was like him too eſteemed a Prophet, as well as a Poet. For *Strabo* puts him among the Μάντεις, whom he reckons up in the Sixteenth Book of his Geography. And § *Pauſanias*, making him one of the Χρησμολόγοι, ſays, that he himſelf had ſeen ſome of his Predictions. He had the Honour to be Prieſt to *Ceres*, and Preſident of her *Eleuſinian* Myſteries at *Athens*; on which account ** *Diodorus* makes *Hercules* wait upon him in his Travels, to be initiated in thoſe holy Ceremonies.

He propoſed *Orpheus* as his Pattern in all Things: And therefore would not put in for the Prize at the *Pythian* Games, to be beſtowed on him who ſung the beſt Hymn to *Apollo*; becauſe *Orpheus* had declined that Honour before him ††.

At *Athens*, within the old Bounds of the City, over againſt the *Acropolis*, ſtood a little Hill, where *Muſæus* uſed to ſing his Verſes, and where he was afterwards buried. It ſeems, it was at laſt turned into a Fortification, and called §§ *Muſæum*.

*** *Pauſanias* delivers it as his Opinion, that the Pieces commonly attributed to *Muſæus* in his Time, were the Works of *Onomacritus*, and that there were no certain Remains of *Muſæus*, except his Hymn to *Ceres*.

* *Suid.* † *Diod. Sic.* l. 4. p. 162. § *In Phocic.* p. 632.
** l. 4. p. 162. †† *Pauſan. Phocic.* p. 620. §§ *Attic.* p. 46.
*** Ibid. p. 39.

Indeed we have at preſent an admired Piece of the Story of *Hero* and *Leander* under this Name; which the Great *Scaliger* * has extravagantly preferred to the Works of *Homer* in Age and Worth; and pretended that it ſupplied the Iliad and the Odyſſey with ſome of their fineſt Strokes; though they loſt very much in the Copying. But in oppoſition to that Tyrant in Criticiſm, Learned Men have generally concluded; that ſince we meet ſo often with the Name of *Muſæus*, yet never with one Hint about this Poem in the Ancient *Greek* Authors and their Interpreters; and ſince a Diſcovery has been made of ſome credible Manuſcripts, where the Work is inſcribed Μουσάιε τῦ Γραμματικῦ, this could not have the old *Muſæus* for its Author, but ſome Learned Grammarian of the ſame Name, who lived in all Probability about the 5th Century, that is, near the Time of *Nonnus*; from whoſe *Dionyſiacks* he will appear to have borrowed very largely, upon a Collation of the two Poems †. However, ſince it has been univerſally acknowledged for ſo correct, ſo ſweet, and ſo moving a Piece; it will ſcarce be thought unworthy of the Ancient *Muſæus*; though *Virgil* has repreſented him as Foreman to the *Elyſian* Tribe of Poets; and *bearing up his Shoulders above the wondring Multitude.*

Muſæum ante omnes, &c. Æn. *l.* vi. *v.* 667.

* *Poetic.* Lib. 5. c. 2. † Vide *Dan. Paræum* in *Muſæum.*

TYRTÆUS.

TYRTÆUS.

HE was born at *Miletus*; but lived at *Athens*, maintaining himſelf by his Elegiack Muſe, his Pipe, and his School. His Story is one of the fineſt of Antiquity; and the glorious Succeſs of his Verſes has advanced his Name to the Rank of the greateſt Heroes, as well as of the nobleſt Poets.

The *Lacedæmonians* having blocked up *Meſſene* a revolted City of *Peloponneſus* many Years, and having ſworn to carry the Town, or to die all before it, upon conſulting the *Pythian* Oracle were adviſed to apply themſelves to the *Athenians*, and to borrow of them a General, who ſhould infallibly put a happy Concluſion to the Siege. The *Athenians* to be ſure were not much inclined to aſſiſt ſuch powerful Neighbours: However to ſhow ſome Kind of Obedience to the Oracle, and ſome Senſe of the Honour done to their City, they ſent them *Tyrtæus*, and did not much envy the Glory they were likely to get, under ſuch a ridiculous Commander. For, beſides his poor Employment of teaching Boys, he is reported to have been ſhort, and very deformed; blind of one Eye, and lame into the Bargain; and paſſing for little better than a Fool in the Opinion of his Neighbours. The *Lacedæmonians* were, however, very glad to receive him, deſiring no other Qualification but his being lent them by the *Athenians*. With him in their Train, they advanced with the greateſt Hopes toward *Meſſene*; and talk'd of nothing but of the Victory which was to attend this Meſſenger of the Fates. But being unfortunately defeated in three ſeveral Engagements, they grew ſo deſperate as to enrol the very Slaves whom they mortally abhor-

red, in the Liſt of Soldiers; and to promiſe them the Wives of thoſe Citizens who died in the War. And when this laſt ignoble Shift proved ineffectual, the *Spartan* Kings were reſolved to lead back the Relicks of their Army; and to conſult at home about ſome better Meaning of the Oracle's Advice. To hinder this fatal Deſign, *Tyrtæus* began to exert all his Spirit, and all his Inſinuation: And at laſt by his continual Lectures of Honour and Courage, delivered in moving Verſe to the Army; he raviſhed them to ſuch a Degree with the Thoughts of dying for their Country, that, being all bent on another Attack, and at the ſame Time, as it were, ſure of falling in the Encounter, every Soldier bound a little Plate of Braſs about his Arm, with an Inſcription, giving an Account of his Name and Family; for the Uſe of thoſe who ſhould have the Care of their Interment. And now, ruſhing on with a furious Tranſport to meet the Enemy, who came out of the City, on the Defiance ſent them; after a moſt bloody Field, the Victory fell to the *Lacedæmonians*; and the Revolters were obliged to be ſatisfied with their ancient Subjection *. And thus,

When, by Impulſe from Heaven, Tyrtæus *ſung,*
In drooping Soldiers a new Courage ſprung.
Reviving Sparta, *now the Fight maintain'd;*
And what Two Generals Loſt, *a* Poet Gain'd.

ROSCOMMON.

Tyrtæus returned to *Athens* with the ſurprizing News of his Succeſs, and with the honourable Title of Free Denizen of *Sparta*, which had been conferred on him, among the Rewards of his Service †.

* See *Pauſan.* in *Meſſen.* p. 244. *Diodorus Sic.* l. 15. p. 492. *Juſtin.* lib. 3. *Suidas*, &c. † *Plato* de Repub. l. 1.

It's

It's an uſual Confuſion in Authors to attribute ſome Things of another *Meſſenian* War, to this in which *Tyrtæus* was engaged. Neither is it well decided whether he acted in the Twenty Years Siege, which firſt brought *Meſſene* into the Hands of the *Spartans*, or upon the Revolt of that City under the Command of *Ariſtomenes*. Nay, * *Diodorus Siculus* makes it a Doubt, whether *Ariſtomenes* himſelf did not flouriſh in that firſt War. However the Cauſe runs much fairer in Favour of the ſecond *Meſſenian* War, for the Age of *Tyrtæus* and *Ariſtomenes* both : And † *Pauſanias* tells us, this began in the 4th Year of the 23d Olympiad.

Scaliger then muſt be a little out in his Account, when he places *Tyrtæus* in the 36th Olympiad §; and gives this Reaſon for it, becauſe the *Meſſenian* War broke out about that Time: whereas, the War he hints at, cannot be either of thoſe which lay any Claim to *Tyrtæus* ; but muſt needs be the third and laſt Defection of that People from the *Spartans*, when they joined with the rebellious *Helotes* ; of which ** *Plutarch* and †† *Diodorus* both ſpeak. Yet *Suidas* is not much righter, when he ſets *Tyrtæus* in the 35th Olympiad; and it's likely he and *Scaliger* were impoſed on by the ſame Cheat.

The Works of *Tyrtæus* were ; the Polity of the *Lacedæmonians* ; Moral Precepts in Elegiack Verſe ; and Five Books of War-Verſes, §§ ſome Pieces of which ſtill remain.

* L. 15. p. 492. † *Meſſen.* p. 243. § Ad *Euſeb.* Num. MCCCLXXXIII. ** In *Lycurg.* †† Lib. 15. p. 492. §§ *Suid.*

ARCHILOCHUS.

ARCHILOCHUS.

HE was born at * *Paros*, a little Iſland in the *Ægean* Sea, of very mean Parents, according to his own Account. † *Gellius*, from *Cornelius Nepos*, fixes the Time of his flouriſhing in the Reign of *Tullus Hoſtilius* King of *Rome*, who was preſented with that Honour in the Second Year of the 27th Olympiad §. Therefore *Euſebius* can't be much in the Wrong, when he places *Archilochus* in the 29th Olympiad; though he has been reprehended by *Scaliger* on that Account. Indeed, there are Authors who carry *Archilochus* ſomewhat higher, as to the Time of ** *Romulus*, and near that of †† *Gyges*: But 'twill be hard to find a Chronologer on *Scaliger*'s ſide, who brings him down almoſt 200 Years later, as far as the Reign of *Darius* Son to *Hyſtaſpes* §§.

He is commonly reckoned the Author of the *Iambick* Verſe; chiefly on the Teſtimony of *Horace*;

Archilochum *proprio rabies armavit* Jambo.

But, tho' many have been deceived by this Place of *Horace*, it's certain *Archilochus* could be complemented with the Honour of this Invention on no other Account, but becauſe he was the Man who had uſed the *Jambick* Strain, with the moſt Bitterneſs and the moſt Succeſs. For, that Poems of this Nature were much ancienter than *Archilochus*, appears from no leſs Authority than that of *Ariſ-*

* *Strab.* l. 10. p. 487. † Lib. 17. *c.* 21. § *Dion. Halicarn.* l. 3. ** *Cicero Tuſc. Qu.* l. 1. †† *Herodot.* l. 1. §§ Ad *Euſeb.* Numb. MCCCLIII. *** Poet. cap. 4.

totle,

totle, who aſſures us, that *Homer* himſelf wrote a Piece in that Way, called *Margites*.

Archilochus then owes his Title of Prince and Father of *Jambicks* chiefly, to the notable Execution his Invectives did upon one *Lycambes*, a Gentleman who had promiſed him his Daughter, and afterwards refuſed to give her, though the Match had been made and agreed on. The Poet's Reſentments were ſo ſharp, as to make the Father and Daughter both hang themſelves. Therefore *Horace*, when he owns himſelf to be proud of having brought the Manner of *Archilochus*'s Verſes in uſe in *Italy*, at the ſame Time declares in his own Defence, that though he endeavours to expreſs the Numbers and the Spirit of the *Grecian* Poet; yet he has neither attacked ſuch unhappy Subjects, nor made uſe of the ſame killing Expreſſions; but on the contrary has ſweeten'd and corrected the bitter Muſe of *Archilochus*, by a Mixture of the eaſy Strains of *Sappho* and *Alcæus*.

——— * *Parios ego primus Jambos*
Oſtendi Latio, numeros animoſque ſequutus
Archilochi, *non res*, & *agentia verba* Lycambes.

Temporat Archilochi *muſam pede maſcula* Sappho,
Temperat Alcæus; *ſed rebus* & *ordine diſpar*.
Nec ſocerum quærit quem verſibus oblinet atris;
Nec ſponſæ laqueum famoſo carmine nectit.

I firſt to *Latium* from the *Parian* Shore
Have brought *Jambicks*; aiming to reſtore
Archilochus's Genius and his Strain;
Not poor *Lycambes*, nor the Murd'ring Vein.

* Lib. 1. Epiſt. 19.

Here

Here manly *Sappho* with *Alcæus* joins;
Sweetens the Gall, and calms the furious Lines.
By me Reform'd, *Archilochus* his Muſe
No deſtin'd Father labours to abuſe;
Nor to her Garters drives the raving Maid,
Torn from his Wiſhes, and his ſlighted Bed.

But *Archilochus* may well be allowed to perſecute other People in his Satires, when it appears that he was ſo rigidly impartial as not to ſpare himſelf. For *Ælian* tells us of one *Critias* who was very ſevere on him, for being ſuch a Fool as to diſcover his own Diſgrace. "If he had "not taken care to inform us (ſays he) we had "never known that his Mother was a Slave; nor "that he himſelf was forced by Poverty to quit "*Paros* and to ſeek his Fortune; nor that his "Wit was ſo nearly allied to Malice, as to ſpare "neither Friend nor Foe; nor that he was a vile "laſcivious Fellow; nor, what's worſt of all, that "he baſely threw away his Shield *."

The laſt Part of this Cenſure, ſhows him to have been like *Horace* in Courage as well as Poetry. And † *Strabo* cites the Verſes in which he gives an Account of that Misfortune, as *Horace* has pleaſantly recorded his. Perhaps it was on account of this Paſſage, that, as *Plutarch* informs us in his *Laconick Inſtitutions*, when he came to *Sparta*, that rough People immediately expelled him their City; becauſe they underſtood he had hinted in one of his Pieces, that 'twas better to throw away one's Arms, than to loſe one's Life.

Yet for all this, he valued himſelf more upon his Skill in War, than his Talent in Verſe. 'Tis his own Brag;

* *Ælian.* Var. Hiſt. l. 10. c. 13. † Lib. 12 pag. 549.

Ἐιμὶ

Εἰμὶ δ' ἐγὼ θεράπων μὲν Ἐνυαλίοιο ἄνακτος,
Καὶ μουσέων ἐρατὸν δῶρον ἐπιστάμενος.

The *King if War* does my firſt Service claim;
And the fair Muſe inſpires the ſecond Flame.

However, this Imputation of Cowardice is no very great Blot to his Character: But the other Charges of Laſciviouſneſs and Virulency are the perpetual Stains of his Reputation; though he was reckoned an honeſt Man on other Accounts *.

In his Writings, *Quintilian* long ſince obſerved, "the higheſt Force of Expreſſion; Sentences that "were ſtrong, and yet ſhort and glittering, "with an Abundance of Blood and of Nerves; "ſo as to give many People reaſon to judge, that "if he ſeemed inferior to any Poet, 'twas on the "Account of his Subject, not of his Wit †.

Suidas tells a long Story how diſſatisfied *Apollo* was with his Death; and how the Oracle refuſed to grant any Anſwer to the Man who had killed him, 'till he had appeaſed his Ghoſt. Of which vain Relation we need make no farther uſe, than to obſerve thence that he died in Battel.

We find this ingenious Epitaph on him, in the *Anthologia:* The Author of which was certainly of the ſame Mind with the Criticks *Quintilian* ſpeaks of.

Ἀρχιλόχου τόδε σῆμα· τὸ δ' ἐς λυσσώδεας ἰάμβους
Ἤγαγε Μουσάων Μοῦσα χαριζομένη.

Here lies *Archilochus*, whoſe Sacred Vein
The Muſes, partial to their *Homer*'s Praiſe,
Diverted in the keen *Jambick* Strain;
Nor taught his Hand to reach the Epick Bays.

* *Suid.* † *Quintil.* Inſtit. l. 10. c. 1.

STESICHORUS.

STESICHORUS.

HE was born at *Himera* a City of *Sicily* in the 37th Olympiad *, which was the Time of *Jeremiah* the Prophet †. His Name at firſt was *Tiſias*, but was changed to *Steſichorus* in memory of his being the firſt who taught the Chorus to dance to the Lyre §. There goes a famous Story of him, much more pleaſant than true **: That having in one of his Poems abuſed fair *Helen*, the Lady's two Brothers, now advanced to *Demi-Gods*, took the Affront ſo heinouſly, as to puniſh the poor Poet, with the Loſs of his Sight. But he being quickly ſenſible of the Cauſe of his Misfortune, made his Recantation in as fine Verſes as had given the Injury; and ſo recovered by his Panegyrick the Bleſſing he had loſt by his Satire. *Horace* alledges his Caſe, when he is writing a *Palinode* of the ſame Nature to the injured *Canidia*.

Infamis Helenæ Caſtor *offenſus vice*
Fraterque magni Caſtoris, *victi prece*,
Adempta vati reddidêre lumina.

Caſtor, enrag'd at *Helen*'s falſe Amour,
And *Caſtor*'s Brother, could remit their Fire;
And give the Poet back his ſeeing Power;
Won by the Charms of his recanting Lyre.

The Grave *Socrates* in *Plato*'s *Phædrus*, does not only tell the ſame Story, but obliges us with the Beginning of *Steſichorus*'s Palinode.

* *Suid.* † *Euſeb.* Chron. § Ὅτι πρῶτος παιδαγωγίαν χορὸν ἔστησεν. ** *Suid.*

Οὐκ

Οὐκ ἔστ' ἔτυμος ὁ λόγος οὗτος,
Οὐδ' ἔβας ἐν νηυσὶν εὐσέλμοις,
Οὐδ' ἵκεο πέργαμα Τρωΐας.

'Tis False; 'tis Slander, all the Muſe has ſaid:
You never ſaw the Gallant Fleet:
You never climb'd the Boat of State;
Nor knew the Scandal of a *Trojan* Bed.

Perhaps the Poem, in which he had not been ſo reſpectful as he ought to that Ladies Character and Honour, might be his Ἰλίου Πέρσις, or the Deſtruction of *Troy* cited by *Pauſanias* *.

He appears to have been a Man of the firſt Rank for Wiſdom and Authority among his Fellow Citizens; and to have had a great Hand in the Tranſactions, between that State and the Tyrant *Phalaris*. When the *Himerians* firſt choſe that Prince for their Commander and Protector, and were now voting to allow him a Guard for his Perſon; *Steſichorus*, who had all along vigorouſly oppoſed the whole Deſign, made them ſenſible of their Folly, by repreſenting their Caſe in a pleaſant Fable; which, with one of *Æſop*'s, *Ariſtotle* brings for an Example of thoſe Kind of Diſcourſes in his † Rhetorick; and which now makes ſo good a Figure among us in the ſame Company §.

"Upon a Diſpute betwixt the Stag and the "Horſe about a Piece of Paſture, the Stag got the "better on't, and beat the other out of the Field. "The Horſe on this Affront adviſed with a Man "what Courſe to take; who told him, that, if "he would ſubmit to take a Man upon his Back "with a Lance in his Hand, he'd undertake to

* *Phocic.* p. 659, & 661. † Lib. 2. cap. 21. § In Sir *Roger L'Eſtrange*'s Æſop.

give

" give him the Satisfaction of a Revenge. The " Horſe came to his Terms; and for the gra- " tifying of a preſent Paſſion, made himſelf a " Slave all the Days of his Life.

" This Horſe's Condition, ſays *Steſichorus*, will " be yours: You have already received a Bridle, " by creating a General with abſolute Command; " and now, if by allowing him a Guard, you let " him get up upon your Backs too, you'l have " your Revenge, but you'l loſe your Liberties."

Without doubt the *Himerians* quickly repented of their new Settlement; and we find *Steſichorus* deeply engaged in promoting the Deſign of a Revolt. *Phalaris*, getting Intelligence that the Poet was one of his moſt violent Oppoſers; and that he was now raiſing Men and Money to favour a Defection, ſends him that Epiſtle which is the 92d in his Works; where he firſt tells him, he hears of the Plot he is driving; then laughs at the Folly of it; and at laſt threatens him, that tho' the Poets commonly fancy themſelves able to eſcape by the Help of ſome Deity, yet Heaven it ſelf ſhall not ſecure him from his Hands. Indeed, the *Himerians* refuſed to ſend him to *Agrigentum* on *Phalaris* his Order. But, within a little Time, He, and two more of their Agents, were intercepted by the Tyrant's Officers in their Paſſage to *Corinth*. By the Letter which *Phalaris* wrote to * *Himera* on this occaſion, it appears, that he immediately executed one of the Gentlemen; that he deſigned to ſend one of them home ſafe, but kept *Steſichorus*, 'till he could invent a Death, anſwerable to his Crime †. But after a little Acquaintance with the Poet's Perſon and Excellencies, we find the Tyrant's Fury turning into Love and Reſpect; and his Reſolution ſo far changed, as to make him reſtore the admired Captive with

* See *Phalar.* Epiſt. 121. † Epiſt. 108.

Honour

Honour to his Friends. At the ſame Time, he tells the * *Himerians*, that 'twas not for their Sakes he releaſed their Emiſſary, but for the Sake of thoſe Deities and Heroes whom he ſerved and obliged. That, he was ſo far from puniſhing him with Death, as to wiſh it in his Power to preſerve ſuch a Man eternally ſecure from Dying. That for the future they ſhould let *Steſichorus* enjoy his Lyre in quiet: And, if they muſt be managing new Deſigns, they ſhould employ ſuch Men, as when they fell into his Power, he might kill without any Reſtraint fromConſcience and Religion.

By this Act of Grace, *Phalaris* did not only ſhow his Love and Eſteem for Parts and Learning, but his Judgment in them too. And therefore, when one *Ariſtolochus* an impudent Tragedian, had abuſed him in his Verſes, and hoped to come off as fairly as *Steſichorus*; the Tyrant gave him to underſtand †, that he did not pretend a Kindneſs for Poets in general, but only for the beſt of that Profeſſion; nor would be generous to all his Enemies, but to ſuch only as deſerved his Generoſity by their own: In ſhort, that the vain Libeller ſhould quickly find the Difference, between himſelf and *Steſichorus*: Not, as a Puniſhment for his fooliſh Verſes, but for his Preſumption, in hoping for the ſame Fate with ſo great a Man.

But, what's ſtranger than all this, *Phalaris*, however inclined to Jealouſy and Suſpicion, would never after be perſwaded to think hardly of *Steſichorus*. And, when a Couple of baſe Fellows had accuſed him as the Encourager of a new Sedition by his Verſes, the Tyrant gave himſelf the Trouble of three Letters §, to expreſs his Disbelief of their Story. In that directed to the Poet himſelf **, he generouſly exhorts him to carry on the Deſign

* Epiſt. 93. † Epiſt. 63. § Epiſt. 22, 73, 147. ** Epiſt. 147.

of his Muſe; and, if he was writing againſt Tyrants, not to baulk any Expreſſion, for fear of his Reſentments.

Phalaris expected no great Return for theſe Kindneſſes. As for his own Perſon, he poſitively forbad *Steſichorus*, to addreſs any Verſes to his Praiſe*: And having only got him to compoſe ſomething in memory of the Wife of one of his Friends †, he declared this to be a ſufficient Obligation §.

Steſichorus died at *Catana* in *Sicily*, in the 55th ** or 56th †† Olympiad, at above fourſcore Years of Age. The People there were ſo ſenſible of the Honour his Reliques did their City, that they reſolved to keep the Treaſure, whatever Pretences the *Himerians* ſhould make to the contrary. They, on the other hand, finding all eaſier Methods ineffectual, determined to recover their Poet's Body at the Expence of a War. But it's probable they might be diverted from this Deſign by the Advice of their Maſter *Phalaris*, whom they conſulted on the Occaſion, and deſired his Aſſiſtance. He tells them in his Anſwer §§, That he was ready to undertake any Enterprize for the Sake of *Steſichorus*; even to proclaim War againſt the Fates themſelves for his Deliverance. But then, he would have them conſider, that whereever their Divine Poet was Buried, he would ſtill be reckoned an *Himerian*; and ſtill belong to their City, on account of his Birth and Life; though all other Places in the World ſhould claim him for his Vertue. That, ſeeing how dangerous it might prove to quarrel with ſo good Neighbours, they ſhould venture to let the *Catanians* build him a Sepulchre; while they themſelves erected a Temple to his Memory, and fixed up his Verſes in all

* Epiſt. 79, & 146. † Epiſt. 78. § Epiſt. 65. ** *Euſeb.* Chron. †† *Suid.* §§ Epiſt. 54.

the

the Publick Places of the City: Never counting their Friend dead, whilſt any of theſe Monuments remained. In ſhort, that they ſhould conſider, it would be always a greater Honour to their City, to have bred a Perſon of ſuch a Character, than to the Perſon himſelf, to have deſerved it.

But this was not the only Honour the Tyrant paid to the Memory of *Steſichorus*; for we have ſtill the Conſolatory Epiſtle *, which he wrote to the Poet's Children; where, beſides his Art of allaying their Grief, he has given ſo noble a Teſtimony of the Father's Worth, as is enough to make us form much kinder Notions of *Phalaris*, than we draw from common Hiſtory.

" When he happened (ſays he) to fall under " my Power and Threats, he never diſcovered " the leaſt Fear of what he expected to ſuffer; " but proved as Generous a Captive, as he had " been an Enemy. His Wiſdom broke the Force " of my Tyranny; and 'twas impoſſible for me " to do him any Miſchief, becauſe whatever I " did, he ſtill turned into a Benefit. When by " infinite Labours I had at laſt gained him to me, " or rather made myſelf his Captive; all that I " ever deſired was to make him ſome Return for " the Favour. Therefore I don't reckon, you " ought to thank me, if theſe laſt twelve Years of " his Life, I have paid him a conſtant Reſpect, " but that I rather am ſtill infinitely in his Debt; " who beſides his Kindneſs of ſtrengthening my " Mind in other Matters, was the only Man in " the World, who had the Power of perſwading " me to deſpiſe Death."

If theſſe Epiſtles of *Phalaris* are not acknowleded for Genuine; (as they lie under heavy Suſpicions) though we loſe a great Part of the true Hiſtory of the Poet's Life; yet we ſtill advance

* Epiſt. 103.

the main Point, the Eſteem and the Character he bore with Antiquity. However we may venture to borrow one more Notice from the ſame Memoirs; and that is, that his Daughters inherited ſome Part of his Spirit and his Vein. The Tyrant tells one of his Friends *, that having been at *Himera* on Buſineſs, he happened to hear *Steſichorus*'s Daughters ſinging to the Harp, partly their Father's, and partly their own Compoſitions; which though not equal to his, yet were preferable to all others in the World.

We have no Catalogue of his Works on Record: *Suidas* only tells us in general, that he compoſed 26 Books of *Lyricks* in the *Dorian* Dialect: Of which, a few Scraps, not amounting to threeſcore Lines, are ſet together in the Collection of *Fulvius Urſinus*.

Majeſty and Greatneſs make the common Character of his Stile. Hence *Horace* gives him the *Graves Camœnæ*. Hence *Alexander*, in *Dion Chryſoſtom*, reckons him among the Poets whom a Prince ought to read: And *Syneſius* puts him and *Homer* together as the noble Celebrators of the Heroick Race. *Quintilian*'s Judgment on his Works will juſtify all this. "The Force (ſays he) of *STE-* "*SICHORUS*'s Wit appears from the Sub- "jects he has treated of; while he ſings the "greateſt Wars, and the greateſt Commanders; "and ſuſtains with his Lyre all the Weight, and "all the Grandure of an Epick Poem. For he "makes his Heroes ſpeak and act agreeably to "their Characters. And, had he but had the Gift "of Moderation, he would have appeared the "faireſt Rival of *Homer*. But he is too looſe, "and does not know how to contain his Genius; "which, though really a Fault, yet is one of thoſe "Faults which ariſe from Abundance and Exceſs†".

* Epiſt. 67. † Lib. 10. c. 1.

MIMNERMUS.

MIMNERMUS.

HE was born at *Colophon* according to * *Strabo*; though *Smyrna* and † *Aſtypale* put in their Claim for the ſame Honour. *Suidas* has placed him in the 37th Olympiad; which is ſomewhat earlier than the ſeven wiſe Men: Whereas it ſhould ſeem by *Laertius*'s Life of *Solon*, that he was their Cotemporary. For there, we find the Poet, wiſhing in a Diſtich to live only fourſcore Years without Pain and without Cares, preſently corrected by *Solon*, and adviſed to deſire no more than ſixty Years. Though (by the way) as we have the Text of *Laertius*, the Anſwer is quite ſpoiled; while Ἑξηκονταέτη is put in the Verſes of *Mimnermus*, and Ὀγδωκονταέτη in thoſe of the Philoſopher.

There are but few Fragments of him remaining, yet enough to ſhow him an accompliſhed Maſter of Elegy, which was the Strain he followed; and in which, though *Quintilian* has given *Callimachus* the Crown, yet we find *Horace* making *Mimnermus* his Superior in the ſame Field.

Diſcedo Alcæus *puncto illius. Ille meo quis?*
Quis niſi Callimachus! *ſi plus adpoſcere viſus,*
Fit Mimnermus; *& optivo cognomine gaudet.*

He owns me like *Alcæus*. How muſt I
Return the Praiſe? Let him in Elegy
Reign a *Callimachus*: Or, if that Fame
Seems ſlight, applaud himſelf with *Mimnerm*'s Name.

* Lib. 14. p. 643. † *Suidas.*

And *Propertius* in Love Matters, and in the Deſcription of the ſofter Pleaſures, ventures to prefer him to *Homer*; as the more eaſy, and the more moving of the two.

Plus in amore valet Mimnermi *verſus* Homero :
Carmina *manſuetus lenia quærit amor* *.

Greater in Love *Mimnerm* than *Homer* reigns :
For gentle Love demands as gentle Strains.

His Temper ſeems to have been as truly Poetical as his Writings, entirely bent on Pleaſures and on Love, and an Enemy to the lighteſt Cares of common Buſineſs. *Horace* has quoted his Opinion, about the Inſignificancy of all Human Enjoyments, if not tempered with pleaſant Humours, and eaſy Paſſions.

Si Mimnermus *uti ceuſet, ſine amore jociſque*
Nil eſt jucundum, vivas in amore jociſque †.

If, without Loves and Jeſts, as *Mimnerm* proves,
All Things are dull; live in your Jeſts and Loves.

The *Greek* Verſes which *Horace* alludes to, are thus ſet down by *Plutarch of Moral Vertue.*

Τίς δὲ βίος τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης;
Τεθνάιην ὅτε μοι μηκέτι ταῦτα μέλει.

Venus once gone, what Life, what Pleaſure's dear?
I'll gladly yield to Fate, when loſt to Her.

* Lib. 1. Eleg. 9. † Lib. 1. Epiſt. 6.

Perhaps

Perhaps *Lucretius* might have this Paſſage in his Eye, when he complemented the ſame Goddeſs, with ſomething that looks like the ſame Thought.

Nec ſine te quicquam dias in luminis oras
Exoritur; neque fit lætum, nec amabile quicquam.
Lib. 1.

——————Nothing new can ſpring,
Without thy Warmth; without thy Influence bear:
Or beautiful, or loveſome can appear.
DRYDEN.

Indeed the *Grecian* Poet was ſo far of the ſame Principles with the *Latin*, that 'twas a pleaſant and a pardonable Blunder of the honeſt old Commentator on *Horace*, to call *Mimnermus* an *Epicurean*, though he lived above 300 Years before the Author of that Name and Sect.

The moſt judicious * *Strabo* informs us, that *Mimnermus* was a Piper, Αὐλητὴς, as well as a Writer of Elegies: And *Nanno*, the Lady that paſſes for his Miſtreſs, is recorded to have got her Livelihood by the ſame Profeſſion. *Hermeſianax* in *Athenæus* † makes him to have invented the Elegiack Strain to lament the Misfortunes of his Love.

Μίμνερμος δὲ τὸν ἡδὺν ὃς εὗρετο πολλὸν ἀναύλως
Ἦχον, ἢ μαλακὸν πνεῦμ' ἀπὸ πενταμέτρου.

Mimnermus, firſt, to charm his racking Care,
Fram'd the ſoft Spirit o' th' Pentameter.

* Lib. 14. p. 643. † Lib. 13. p. 597.

SAPPHO

SAPPHO.

THIS admired Lady who has ſo long enjoyed the glorious Title of the *Tenth Muſe*, has yet the common Misfortune of ſuffering by a confuſed Story. For the Criticks pretend that there were two of this Name, both of the ſame Country; both near the ſame Times, and both inclined to the

the ſame Studies. Perhaps indeed this may have been an original Miſtake in * *Athenæus*, on whoſe Authority the Remark is generally built. However ſince it's impoſſible ſo much as to diſtinguiſh the Perſons; the Characters muſt lie blended as they have hitherto been; and the ſurviving Nymph muſt own the Faults, as well as the Vertues of her forgotten Name-ſake.

Sappho, then was of † *Mitylene*, the Capital of the *Æolian* Cities in the Iſland *Lesbos*; and flouriſhed about the 44th Olympiad §, in the Time of *Pittacus*, the famous Tyrant of that City, and, according to the common Account, one of the ſeven renowned Sages of *Greece*.

There are no leſs than eight Fathers contending for her in *Suidas*; but *Cleis* has the Honour to be own'd for her Mother, without any Diſpute. She married one *Cercolas*, a very rich Gentleman, who came from ** *Andros*. But her famous Gallant was *Phaon*; whom, being at firſt a Kind of a Ferryman, the *Grecian* Story-tellers make to have taken a great deal of Care in carrying *Venus* once over the Stream in his Boat; and to have received from her the Favour of growing the moſt beautiful Man in the World ††. His Unkindneſs in throwing of *Sappho*, and his leaving *Lesbos* for *Sicily*, as they were the ſad Cauſe of her Death, ſo they were the Occaſion of ſome of her fineſt Pieces; and of that delicate Epiſtle, which *Ovid* makes her write to her ungrateful Spark. The beſt Thoughts of which he is ſuppoſed to have borrowed from her Verſes; *The Tenth Muſe dictating what the* Roman *Poet* wrote §§.

Of her own Sex, her three intimate Friends and Companions, were *Attis*, *Teleſilla*, and *** *Megara*;

* Lib. 13. p. 596. † *Strabo* l. 13. p. 617. § *Euſeb.* Chron. ** *Suid.* †† *Ælian.* Var. Hiſt. l. 12. c. 18. §§ *Le Fevre* Abrigé, page 24. *** *Suid.*

on

on the account of whom her Character ſuffers ſo much, from the Charge of diſhoneſt and unnatural Pleaſure; it being a conſtant Tradition, that her amorous Humour was not ſatisfied with the Addreſſes of Men; but that ſhe was willing to have her Miſtreſſes too as well as her Gallants. Indeed the incomparable *French* Lady, who has lately adorned her Relicks, is very ingeniouſly ſingular in defending her from this unhappy Imputation. But however ſhe may defy the reſt of the World, yet, ſince * Mr. *Dacier* has declared for the common Opinion, ſhe will certainly ſubmit to the ſuperior Judgment of her Husband.

Sappho was by no means a Beauty; but is commonly deſcribed as a Lady of very ordinary Stature, and of a brown Complexion. *Ovid* knew very well this Part of her Character; and he only had the Art to excuſe it; unleſs he borrowed the Apology from her own Words.

Si mihi difficilis formam natura negavit;
Ingenio formæ damna rependo meæ.
Sum brevis: At nomen quod terras impleat omnes
Eſt mihi: Menſuram nominis ipſa fero.
Candida ſi non ſum; placuit Cephëia Perſeo
Andromede, patriæ fuſca calore ſuæ.
Et variis albæ junguntur ſæpe columbæ,
Et niger à viridi Turtur amatur ave.
Si niſi quæ Facies poterit te digna videri
Nulla futura tua eſt; nulla futura tua eſt.

If Nature's Curſe a lovely Form denies,
What Shape and Features want, my Wit ſupplies.
I own my ſhort Dimenſions; that they ſuit
Juſt with my Verſe; and make, like that, two Foot.

* On *Horace*. Od. 13. l. 2.

But

But then my Name to fartheſt People ſounds;
And equal to the World extends it's Bounds.
I'me Brown: yet *Perſeus* could a Nymph admire,
Scorch'd browner by her ſultry Climate's Fire.
White Doves will bill with thoſe of ſhining Jet,
And the green Turtle woe a ſpeckled Mate.
If Thee, but what were worthy of thy Love,
No Face could move; no Face could ever move.

Finding, after all, her dear *Phaon* inexorable, as if he had deſigned to revenge the Injury ſhe had done his Sex; ſhe reſolved on this deſperate Remedy, to recover herſelf from his Charms. It ſeems 'twas a common Fancy among the *Grecian* Lovers, that in caſe their Paſſion met with extream Diſappointment, there was no way to cure the Unhappineſs, but by leaping down into the Sea, from the *Leucas* or the *Leucades*, a Promontory in the Iſland of that Name; hard by which ſtood the Temple of *Apollo*, who they thought would aſſiſt them in that Adventure. *Sappho* had Courage enough to venture on this bold Attempt; and, as ſome deliver, was the Inventreſs of the Cuſtom. But * *Strabo* tells us, that they, who underſtood Antiquity better, reported one *Cephalus* to have made the firſt deſperate Leap from that famous Precipice.

The Original of this ſtrange Humour is not known: But, 'till a better comes to light, the fancied one of *Ovid*, will be a pleaſant Account. He repreſents *Sappho*, as adviſed in a Viſion to this Project; and thus acquainting her Lover with the Counſel ſhe had received, and her Reſolution upon it.

* Lib. 10. pag. 492.

Hic

Hic ego cùm laſſos poſuiſſem flebilis artus,
Conſtitit ante oculos Naïas una meos:
Conſtitit, & dixit, "quæ nunc non ignibus æquis
"Ureris, Ambraciæ terra petenda tibi.
"Phœbus ab excelſo, quantum patet aſpicit æquor;
"Actæum populi Leucadiúmque vocant.
"Hinc ſe Deucalion Pyrrhæ ſuccenſus amore
"Miſit, & illæſo corpore preſſit aquas.
"Nec mora: verſus amor tetigit lentiſſima Pyrrhæ
"Pectora: Deucalion igne levatus erat.
"Hanc legem locus ille tenet. Pete protinus altam
"Leucada; nec ſaxo deſiluiſſe time."
Ut monuit, cum voce abiit. Ego frigida ſurgo:
Nec gravidæ lachrymas continuêre genæ.
Ibimus, O Nymphæ, monſtrataque ſaxa petemus:
Sis procul inſano victus amore timor.
Quicquid erit, melius quam nunc erit, aura ſubito,
Et mea non magnum corpora pondus habent:
Tu quoque, mollis Amor, pennas ſuppone cadenti:
Ne ſim Leucadiæ, mortua, crimen aquæ.

Here, as I bath'd my weary Limbs in Tears,
A Heavenly Nymph was ſent to eaſe my Cares.
"Maiden, ſhe cried, that with unequal Love
"Purſu'ſt thy Spouſe; far hence you muſt remove,
"High on a Cliff from the *Leucadian* Shore
"*Phœbus* o're ſubject Waves maintains his Power.
"Hence mad *Deucalion*, urg'd by *Pyrrha*'s Form,
"Plung'd in the Deep, and ſwam ſecure from Harm.
"When *Love* his Quarters chang'd; and burning
"Pain
"Seiz'd the Proud Dame, and him as cold Diſdain,
"This Gift high *Phœbus* on the Place conferr'd;
"And injur'd Love here finds a juſt Reward.
"Go ſtraight, go run to *Leucade*; nor fear
"With the bold Leap to cure your wild Deſpair."

This

This ſaid; my Airy Friend was paſt my Sight:
I ſtart, and ſhake; and weeping own the Fright.
Come Nymphs, attend my Vow; come all; we'll run,
And climb theſe Rocks the generous Fates have ſhown.
Dauntleſs we'll climb. Tho' both are in extreme,
Yet Women's *Fears* muſt yield to Women's *Flame*.
No Winds can drive to a more wretched State,
Nor labour I with Limbs of hurtful Weight.
And thou, ſoft *Love*, ſupport a Lover's Load;
Thy Wings may reſt me in the giddy Road;
Prevent my Fate, and clear the guiltleſs Flood.

But her *Apollo* at laſt failed her, as baſely as her *Phaon*. And when ſhe took the fatal Leap, ſhe quenched indeed her Paſſion; but 'twas with the Loſs of her Life.

Her Lyriques, of which ſhe wrote nine Books, beſides her Compoſitions in other Strains*, have gained the Prize for Sweetneſs and Force with all the grave Judges of Antiquity; and ſuch as cannot be ſuſpected of Gallantry and Complement. The only two Pieces which remain entire have been both preſerved by the Maſters of Eloquence, while they alledge them for the beſt Inſtances and Patterns of ſome extraordinary Graces. One is a Hymn to *Venus*, which we find in *Dionyſius Halicarnaſſus*: The other, an amorous Ode addreſſed to one of the young Maids that ſhe admired; and this we meet with in *Longinus*. The laſt of the two is the moſt eſteemed; and is ſtill acknowledged (as *Longinus* firſt produced it) for the inimitable Example of the moſt artificial Union, or rather Combat, of all the Paſſions, and of all the moving Circumſtances that can enliven a Piece. And

* *Suid.*

the

the Lady has been ſo happy in her Fame, as to have this her fineſt Work copied by the only two Maſters that were able to do her Juſtice; by *Catullus* in *Latin*, and by *Boileau* in *French*.

The *Mitylenians*, to expreſs their Senſe of her Worth, paid her ſoveraign Honours, after ſhe was dead; and coined Money with her Head for the Stamp: The ſame which we find expreſſed in *Fulvius Urſinus*, and which perhaps gave Occaſion to the Epigram we meet with in the *Anthologia*, on *Sappho*'s Effigies, inſcribed to the Engraver.

Αὐλῆ σοι πλάσειρα φύσις παρέδωκε τυπῶσαι
Τὰν Μυτιληναίαν ζωγράφε πιερίδα.
Πηγάζει τὸ δραυγὲς ἐν ὄμμασι τῆτο δ' ἐναργῶς
Δηλοῖ φαντασίην ἔμπλεον ευσοχίης.
Αὐτομάτως δ' ὁμαλήτε, καὶ ἃ περίεργα κολῶσα
Σαὶρξ, ὑποδεικνυμένην τ' ἀφέλειαν ἔχει.
Ἀμμίγα δ' ἐξ ἱλαρῆο καὶ ἐκ νοερῆο προσώπε
Μῆσαν ἀπαγγέλλει Κυπρίδι μιγνυμέναν.

Thus Nature guides thy Hand; and ſhapes the Braſs,
To bear the tuneful *Mitylenian*'s Face.
Pegaſian Fury ſparkling in her Eyes
Diſplays the Flame her endleſs Wit ſupplies.
Her Skin not hung profuſe, nor nicely wrought,
Commends her ſimple, unaffected Thought.
Her Face, made up of *Mirth* and *Moiſture*, ſhews,
Mixture Divine! Half *Venus*, Half a *Muſe*.

ALCÆUS.

ALCÆUS.

IT's a pretty Fancy of * *Tanaquil Faber*, that the Story of *Orpheus*'s Head (when thrown into the *Hebrus*) being conveyed by the Tritons and Nereids to the Iſland *Lesbos*, was deſigned only as an Allegory, to expreſs the Eminence of this Iſland beyond it's Neighbours for Arts and Wit.

We have already owned our Obligations to it for *Sappho*; and we are not leſs indebted on the Account of *Alcæus*, who was born in the ſame City, and lived at the ſame Time, as that admired Lady †.

He ſeems to have been a Man of the firſt Rank in the *Mitylenian* State; and it's certain he headed the People, when engaged by Arms to aſſert their Liberties againſt the Tyrant *Pittacus*. At the firſt Opening of that Deſign he met with very ill Succeſs, being expelled the City by the Tyrant's Power. But afterwards he improved his Stratagems, and returning with a numerous Force, drove out the Tyrant, and reſtored the ancient Privileges of his City. It's remarkable, that as all Authors agree, he contended with *Pittacus* in Arms, and had ſuch a great Hand in his Expulſion; ſo § *Diogenes Laertius* has recorded, that he had a Contention too with the Tyrant in Verſe; where without doubt he gained a more abſolute Victory. Yet he preferred his Knowledge in Military Affairs to his Arts of Harmony and Verſe: And when he gives us an Inventory of the Goods in his Houſe; inſtead of Muſical Inſtruments, we find nothing but Shields and Helmets, and Belts and Enſigns; and a meer Arſenal for the Tenement of a Poet.

* *Abregé des Vies des Poet Grec.* p. 25. † *Strabo.* l. 13. p. 617.
§ In *Socrat.*

Μαρμαίρει

Μαρμαίρει δὲ μέγας δόμος χαλκῷ,
Πᾶσα δ' Ἄρει κεκόσμηται στέγη
Λαμπρῇσι κυνέαισιν *.———

My ſpacious Rooms ſparkle with burniſh't Braſs,
And poliſh'd Helmets conſecrate the Place
To the fierce God.———

But he had much better build his Character on the Excellency of his Strains, than on the Credit of his Feats in War, or of his Love to his Country: For there lie two heavy Charges upon his Pretenſions to both thoſe Honours.

As to the Fame of his Courage; † *Herodotus* giving an Account of a Battle between the *Mitylenians* and the *Athenians*, in which the latter were victorious, reports, that *Alcæus* being engaged in the Action, ran away, and left his Shield to the Enemy, who hung it up in Triumph in the Temple of *Pallas*. And though § *Plutarch* has cenſured *Herodotus* for this Relation, yet he does not deny the Truth of it; but only taxes the Hiſtorian with Enyy and ill Nature, for not recording the good Circumſtances of the Action, as well as the bad.

Nor will his Glory of being a Patriot, ſhine much brighter than his Courage, as long as ſo grave an Author as ** *Strabo* aſſures us, that though he made it his continual Buſineſs to oppoſe the Tyrants, yet he was not himſelf altogether free from ſome Deſigns on the State.

He courted *Sappho* very warmly, but never with any Encouragement. †† *Ariſtotle* has recorded one of the Rebukes ſhe gave him. *Alcæus* accoſting her one Day, and telling her he had ſomething to

* *Athenæus* l. 14. p. 627. † Lib. 5. § Περὶ τ῀ Ἡροδότ. κακόηθ. ** Lib. 13. p. 618. †† *Rhetor.* l. 1. c. 9.

ſay;

ſay; but that he was aſhamed to bring it out: She ſmartly replied, that if he had any good Thing to ſpeak, and not rather ſome Piece of Diſhoneſty in his Mind, he would never have been aſhamed to let it come abroad.

He is generally noted for a great Drinker; and would take occaſion from the Difference of each Seaſon of the Year, to illuſtrate the Neceſſity of plying his Wine; as the Deipnoſophiſt obſerves in * *Athenæus.*

His Writings were all in the Lyrick Strain, of which ſome little Scraps have been picked up, and put together in Print by *Fulvius Urſinus.*

Horace (with whom he is uſually compared) has complemented him as the firſt Inventor of the *Barbiton*, though ſome attribute the ſame Honour to *Terpander*, and others to *Anacreon.*

——— *age, dic Latinum*
Barbite carmen,
Lesbio *primum modulate civi,*
Qui ferox bello, tamen inter arma,
Sive jactatam religârat udo
Littore navim:
Liberum, & Muſas, Veneremque, & *illi*
Semper hærentem puerum canebat;
Et Lycum *nigris oculis, nigroque*
Crine decorum †.

Begin, and ſound the *Latin* Song;
Begin, and ſound, my deeper Lyre:
Whom firſt the *Lesbian* Captain ſtrung,
Fierce as he was; and cool'd his Fire.
The calmer Muſick of thy Voice,
Tempering the Trumpet, and the Martial Noiſe.

* Lib. 10. p. 430. † Lib. 1. Od. 32.

Or whether when the Tyrant's Hate
Of her firm Patriot rob'd the Town;
He left his injur'd Friends to Fate;
Flying o'er Coaſts, o'er Seas unknown;
And haſten'd to ſecure
His batter'd Veſſel on the Marſhy Shore.
Bacchus he ſung; and all th' Harmonious Nine,
Commending their own Art, outvi'd.
Nor leſs oblig'd the *Cyprian* Queen,
And the fair Boy ſtill holding by her Side.
Nor the Dear Mortal Youth, before
The God, in lovely Form; and next in Pow'r.

The Force and Nobleneſs of his Stile, made *Horace* repreſent him as ſounding *Fuller* than *Sappho* on his * *Golden Lyre*; and in another Place to extol his † *Minaces Camenæ*. Even *Sappho* herſelf in *Ovid* acknowledges his Notes to be higher than her's, though not his Fame.

Nec plus Alcæus, *conſors patriæque lyræque,*
Laudis habet, quamvis grandiùs ille ſonet.

Alcæus, Partner of my Town, and Fire,
Hears not his Fame ſound louder, like his Lyre.

§ *Quintilian* approves the Judgment of *Horace*, in giving *Alcæus* the *Golden Lyre* in relation to thoſe Pieces which he wrote againſt the Tyrants. And adds, that he is very often of good uſe in Morality; that his Stile is cloſe, magnificent, and correct, and generally like *Homer's*: And that, though he ſometimes deſcends to Sports and Love, yet at the ſame Time he always ſhows himſelf to have been born for greater Subjects.

* Lib. 2. Od. 13. † Lib. 4. Od. 9. § Inſtit. l. 10. c. 1.

EPIMENIDES.

EPIMENIDES.

HE was born at *Gnoſſus* in * *Crete*; or according to others at † *Phæſtus* in the ſame Iſland; though *Phæſtus*, or *Phæſtius*, be generally put for the Name of his § Father. He ſhewed himſelf aſhamed of his ſcandalous Country, by his Humour of always wearing long Hair; which might hinder him from being taken for a ** *Cretan*; but much more by that Character he left of his Country-men in his famous Verſe; which has the Honour to be cited and confirmed by St. *Paul* ††.

They ſay, that being ſent, when a Boy, by his Father to drive a Sheep into the Country, he got out of the Road to a Cave, where he lay down and ſlept 57 §§, 50 ***, or 40 ††† Years, according to the different Accounts. Waking at laſt, he fancied he had taken but a ſhort Nap, and began to look about for his Sheep; till, giving over that Search, he proceeded to his Father's Country-Eſtate, whither he was at firſt bound. But ſeeing the Face of Things ſtrangely altered, and the Lands poſſeſſed by a new Maſter, he ran back in a Fright into the City. Here endeavouring to get into his Father's Houſe, his younger Brother, now grown a grave old Gentleman, with much Scruple admitted him, and told him how long he had ſlept §§§.

Some Authors have diſcountenanced this Story of his long Dream; and make him to have wandered all that Time, in order to the improving his Natural Philoſophy by the Experience of *Simples*. But

* *D. Laert.* in vit. † *Strabo.* l. 10. § *Laert.* & *Suid.* ** *D. Laert.* †† Tit. 1. 12. Κρῆτες ἀεὶ Ψεῦσται, &c. §§ *D. Laert.* & *Plin.* l 7. c. 5. *** *Varro* 7. de L. L. & *Plutarch.* ††† *Pauſan. Attic.* p. 26. §§§ *Diog. Laert.*

perhaps, the Sleep might be only a Politick Fiction of his, to gain Authority to his Art. For we are told, he uſed commonly to put a much greater Fallacy on the People; pretending, as often as the Fit took him, to die, and revive again at his Pleaſure *.

However, the Report of this Accident ſpreading about *Greece*, he was preſently reckoned a peculiar Favourite of the Gods, and one whom they admitted to their deepeſt Counſels. On which Account the *Athenians*, being tormented with the double Plague of Sickneſs and Sedition; and, upon conſulting the Oracle, having been adviſed to make a ſolemn Purification of the City; they ſent a Veſſel into *Crete*, with an Invitation to *Epimenides* to come to *Athens*, and manage the Ceremony. He accepted their Offers, and, accompanying the Meſſengers home, performed the *Luſtration* of the Town in this Manner. He brought a Parcel of Sheep, ſome black and ſome white, all together to the *Arius Pagus*; and there let them all looſe to take which way they pleaſed. Perſons were ordered to follow them all; and where-ever any of them laid down, to ſacrifice it preſently to the Divine Guardian of that particular Place, *Quiſquis foret ille Deorum.* By this Expedient the City's Health and Quiet were reſtored; and, in memory of the Action, a great Number of Altars were erected about the Streets, dedicated, each to the *Unknown God*, who had been appeaſed in ſuch a Quarter. † And in the Judgment of many learned Men, 'twas one of theſe Βωμοὶ ἀνώνυμοι, or *Altars without any Name inſcribed*, which gave Occaſion to St. *Paul*'s glorious Sermon to the Men of *Athens*,

This Ceremony of the Solemn Expiation was performed in the firſt Year of the 46th Olympiad, according to *Diogenes Laertius*; or, as *Euſebius* has it, in the 47th.

* *D. Laert.* † Idem.

'Twas

'Twas this Journey brought *Epimenides* acquainted with *Solon*, then engaged in his great Deſign of regulating the *Athenian* Commonwealth. *Solon* took his Advice in the weightieſt Matters under Debate; and was by him put into a Method to compoſe his Laws. The Prophet particularly directed him to make the People decent in their Worſhip, and to retrench a great many Things in their odd Manner of Mourning, by ordering ſome ſettled Kind of Sacrifices after the Funeral; and by taking off thoſe ſevere and barbarous Ceremonies, which the Women then uſed to practiſe on ſuch Occaſions *.

Before *Epimenides* left *Athens*, he happened on a lucky Saying, which is delivered with Triumph by the Ancients as a mighty Prophecy. Standing one Day to look on the *Munychia*, a new Mole, or fortified Harbour, he ſaid to thoſe that were about him; *How blind is Man in future Things! For did the* Athenians *foreſee what a Miſchief this would be to their City, they'd demoliſh it with their very Teeth, rather than let it ſtand* †. There paſſed near ſixty four Olympiads before *Antipater* made good his Judgment by placing a Garriſon of *Macedonians* in thoſe invincible Works. And we muſt have owned the wiſe Obſerver to have had a large Foreſight, if it were not eaſy for a Man to gueſs, without the Imputation of Magick, that a Tyrant would ſome Time or other make uſe of ſuch a Place, to lodge a Guard, for a Bridle to the City. However, ſince we find in *Plato* and *Laertius* ſeveral others of his Predictions, relating to Things at ſome Diſtance, we may ſo far vindicate our Poet, as not to let him lie under the Scandal *Ariſtotle* has caſt upon him, when he ſays, § *That* Epimenides *was eſteemed a Prophet, not becauſe he foretold Things to come, but becauſe he told Things that were paſt, and which no Body knew beſides.*

* *Plutarch* in *Solon.* † Ibid. & D. *Laert.* § *Rhetor.* l. 3. c. 17.

Having finiſhed his Buſineſs at *Athens*, the Magiſtracy made him an Offer of the richeſt Gifts and the higheſt Honours in their Diſpoſal *. But he, refuſing the other Preſents, requeſted only one Branch of the Sacred Laurel, preſerved in the Cittadel †; and deſired the *Athenian* People to keep a fair Correſpondence with his Countrymen the *Gnoſſians*: And having obtained thoſe Favours, returned home to *Crete*, where he died in a very little Time after; aged 157 Years, according to the common Account, though the *Cretans* pretended he was 299 Years old.

He wrote 5000 Verſes on the Genealogy of the *Curetes* and *Corybantes*, and of the Gods themſelves; with the Building of the Ship *Argos*, and *Jaſon*'s Expedition to *Colchos*, comprized in 6500; and 4000 more about *Minos* and *Rhadamanthus*.

The *Lacedæmonians* procured his Body, and preſerved it among them upon Advice of an Oracle §.

** *Plutarch* ſays, he was counted the ſeventh Wiſe-man, by thoſe who would not admit *Periander* into the Number. And *Diogenes Laertius* ranks him with the ſame illuſtrious Sages, when he writes his Life.

* *Plutarch* in *Solon*. † *Diog. Laert.* § Ibid. ** In *Solon*.

SIMONIDES.

SIMONIDES.

HE was born at *Ceos** an Iſle in the *Ægean* Sea, about the 55th or the 56th Olympiad †. Before he came to be much known in the World, he kept a School at *Carthea* in that Iſland, teaching the Art of Singing and Dancing in Chorus; his School being ſeated at a Diſtance from the Sea, in the upper Part of the City near the Temple of *Apollo* §.

** *Plutarch*, when he tells us that the Poet *Æſchylus* left his Country and removed into *Sicily*, adds, that *Simonides* did the ſame before him; whence it ſhould ſeem he went abroad on ſome like Diſcontent. But whatever was the Occaſion of his Travels, the Succeſs of them was owing to his Wiſdom and his Verſe; which gained him the Reſpect and Love of the three greateſt Men perhaps then in the World, *Pauſanias* General of *Sparta*, *Themiſtocles* the *Athenian*, and *Hiero* of *Sicily*, the wiſeſt and the moſt moderate of the ancient Tyrants. For the firſt of theſe Princes he compoſed the Inſcription of the *Golden Tripos* †† which he preſented at *Delphi*, after the Victory at *Platæa*, in ſo arrogant an Epigram, that the *Lacædemonians* ſcratched it out, and put ſome more modeſt Words in it's Room §§. But this was owing to the Vanity of the General, not to that of the Poet. As to King *Hiero*, it's certain he ſpent much of his Life in his *** Court, and perhaps he died there too. Then for *Themiſtocles*, he could not but be acquainted with him, when he celebra-

* *Suid* & *Strab.* l. 10. † *Suid.* & *Euſeb.* § *Athenæus* l. 10. p. 456. ** περὶ φυγῆς. †† *Pauſan.* Lacon. p. 174. §§ Corn. Nep. in Vit. *Pauſan.* *** *Pauſan.* Attic. p 3.

ted his Victory at *Salamis*: And *Plutarch* tells us, that desiring once an unreasonable Thing of that General, he received this handsome Reproof: *You would not be a good Poet*, Simonides, *if you wrote contrary to the Rules of Verse: Nor should I be a good Magistrate, if I acted contrary to the Rules of Justice* *.

He composed Poems in almost all Kinds of Strains, but especially in the Elegiack; and got as much Honour as he gave, by his Labours on the four celebrated Fights at *Marathon*, *Thermopylæ*, *Salamis*, and *Platæa*. By his Elegy on the first of these Battles, he won the Prize from *Æschylus* the Tragedian, as has been already observed in the Account of that Poet's Life. As to *Salamis*, we have the Testimony of *Suidas* to shew that it exercised *Simonides*'s Muse: And the Elegies which he composed on the *Spartans* and *Athenians* who died ar *Platæa*, were in *Pausanias*'s Time to be seen engraven on their Tombs †.

Part of his Elegy on the brave Souls that fell in the Action at *Thermopylæ*, is still preserved in § *Diodorus Siculus*. Besides which, there is extant another Piece of his on the same Occasion, that has a nearer Relation to his Story. *Megistias* the Prophet, who assisted in that glorious Service, and who a little before the Fight, upon Inspection into the Sacrifice, foretold the Death of himself and all his Companions, was a particular Friend to *Simonides*, who honoured him with this Epitaph recorded by ** *Herodotus*:

Μνῆμα τόδε κλεινοῖο Μεγιστία, ὃν ποτε Μῆδοι
Σπερχειὸν ποταμὸν κλεῖναν ἀμειψάμενοι.
Μάντιν ὃς τότε κῆρας ἐπερχομένας σάφα εἰδὼς,
Οὐκ ἔτλη Σπάρτης ἡγεμόνας προλιπεῖν.

* *Plut.* περὶ δυσωπίας. † *Pausan. Bœotic.* p. 545. § Lib. 11. p. 248. ** Lib. 7. p. 459.

Not

Not unreveng'd, by *Median* Numbers ſlain,
Megiſtias here does ſtill his Poſt maintain.
Scorning the Uſe of Prophecy, he left
The nobleſt Proof that he deſerv'd the Gift.
Tempted in vain from Ruin to withdraw,
And fly the Danger which his Art foreſaw,

When he is repreſented by *Quintilian* and others, as a moſt moving and paſſionate Writer, they allude particularly to his θρῆνοι or Lamentations mentioned by *Suidas*; which were ſo powerful in drawing Tears from the Readers, that *Catullus* uſes as a Proverb,

Mœſtius lachrymis Simonideis.

and for the ſame Reaſon, *Horace*, after he has been bewailing the Miſeries of the *Roman* Wars, and at laſt is willing to turn from that melancholy Subject, cautions his Muſe, not to take up the Lamentations of the *Cean* Poet inſtead of her own ſportive Way.

Sed ne, relictis, Muſa procax, jocis,
Ceæ *retractes munera næniæ.*

His Wit was beyond the Cenſure of the Criticks; but the common Fault laid to the Charge of his Morals, was extream Covetouſneſs. When he was taxed with this Vice in his old Age, his Anſwer was, that he had rather leave Riches to his Enemies when he died, than be forced by Poverty while he lived, to ſeek the Aſſiſtance of his * Friends.

† *Ariſtotle* gives a pleaſant Inſtance of his Covetouſneſs. A Gentleman that had won the Olym-

* *Stob.* Apopthegm. † Rhetor. l. 3. c. 2.

pick

pick Prize in the Contention of Mules, desired him to celebrate his Victory, but offered no considerable Reward. *Simonides* utterly refused the Task, and scorned, as he said, εἰς ἡμίονους ποιεῖν; to poetize upon Half-Asses. But when the Gentleman came at last to his Terms, and laid down the Money in his Hands, he could presently begin in a nobler Strain, with

Χαίρετ' ἀελλοπόδων θύγατρες ἵππων.

Hail, Daughters of the Wind-hoof'd Steeds!

The most Learned *Gyraldus* had a little forgot himself, when he told his Young * Gentlemen, that *Aristotle* in this Place censured *Simonides* as a Despiser of low and common Words; which is directly contrary to *Quintilian*'s Judgment of him, tho' a late voluminous Critick † has approved of *Gyraldus*'s Conjecture: Whereas *Aristotle*'s Design appears to have been only this; to give an Example of the Rule he had just before laid down, that the Epithets in Pieces of Commendation are to be taken from the best Part of the Subject, and in Pieces of Dispraise from the worst. But *Gyraldus* his Memory will again be called in question, when he attributes the Olympick Victory here mentioned to *Simonides* himself, which would quite spoil *Aristotle*'s Story.

Bating this Imputation of Covetousness, he is represented as a Man of extraordinary Piety. *Tully* has given us one Instance, and recorded the Reward of Heaven that followed it. Happening (says he) to find a dead Corps exposed on the Shore, and taking Care to give it a decent Burial, he had a Vision of the dead Man, for whom he performed the charitable Office, admonishing him

* *Dialog. de Poet.* 9. pag. 995. † Mr. *Baillet*. Jug. des Scavans. T. 4. p. 130.

not

not to ſail the next Day, according to his Reſolution. *Simonides* obeyed; and his Companions putting to Sea were all * drowned.

But the nobleſt Teſtimony of his wiſe Notions of Religion, is that famous Anſwer of his to *Hiero* the Tyrant, who asked him, *What GOD was.*

At firſt *Simonides* deſired a Day's Time to conſider; upon the Expiration of that, he begged two Days more; and when, upon a frequent Redoubling of the Time, *Hiero* demanded the Reaſon of the Delay: *Becauſe* (ſays *Simonides*) *the more I think on that Subject, the leſs able I am to explain my* † *Thoughts.*

He is recorded by § *Cicero* and ** *Quintilian*, as the firſt Inventor of artificial Memory; and they both give a remarkable Inſtance of his Excellency that Way. He had compoſed a Panegyrick on one of the Victors in the Games, and was reading it in the Gentleman's Houſe, before a numerous Auditory. But happening, after the uſual Manner of Poetical Digreſſions, to ſpend a great Part of the Poem in the Praiſes of *Caſtor* and *Pollux*, his Chapman refuſed to give above one half of the Price; and told him, he might look for the other half from the Deities that he had celebrated. Preſently after News was brought in, that two young Gentlemen on white Horſes, were at the Gate, deſiring to ſpeak with the Poet. *Simonides* going out, found no Gentlemen, but ſoon found their Reward. For he was but juſt over the Threſhold, when the Houſe fell down, and daſhed the whole Company ſo miſerably to Pieces, that when their Friends came to ſeek them out, in order to their Interment, it was impoſſible to diſtinguiſh one Corps from another, had not *Simonides*, by remembring in

* *Tull.* de Divinat. l. 1. † *Tull.* de Nat. Deorum. l. 1. § : Orator. l. 2. ** Inſtitut. Lib. 11. c. 2.

what

what Place every Perſon ſat, exactly ſolved the Difficulty.

It's Evidence enough what Eſteem the Ancients had for him, when we find *Xenophon* doing him the Honour to make him a Speaker with *Hiero* in his Dialogue of Tyranny; and *Plato* in his *Protagoras* making the great *Socrates* expound his Verſes; and in another Place *, allowing him the glorious Epithet of *Divine*, which Poſterity adjudged to *Plato* himſelf. It's plain they were all of *Tully*'s † Opinion, and reſpected his Learning and Wiſdom in other Matters, as much as his ſweet Vein of Poeſy.

He is generally ſuppoſed to have been a very long Liver. *Plutarch* has preſerved an Inſcription, which teſtifies him to have won the Poetick Prize after Fourſcore. *Suidas* allows him 89 Years in all, and *Lucian* gives him above 90.

If we believe the old *Greek* Epigrams made on his Perſon and his Works, he died in *Sicily*; and very probably in the Court of King *Hiero*, as was hinted before.

The little Pieces of his Works that are to be met with ſcattered up and down in Authors, may be found ſet all together in *Urſinus*'s Collection, printed in *Octavo* at *Antwerp* by *Plantin*, 1658; among which, the Epigrams are thought to be ſpurious, or elſe the Work of another *Simonides*.

* De Repub. l. 1. † De Natura Deor. l. 1.

Theognis

Theognis and *Phocylides.*

THeſe two Poets, who are generally put together on account of their Way of Writing, may claim a nearer Agreement with Relation to their Time. For we find them both ſet down in *Suidas*, as born in the ſame (the 59th) Olympiad; though *Theognis* has the Advantage of a few Years in *Euſebius*.

Theognis commonly paſſes for a *Sicilian*, chiefly on the Teſtimony of *Suidas*, who makes him a Citizen of *Megara* or *Megaris* in that Iſland. Indeed the Poet calls himſelf a *Megarian* *: But then he can't be underſtood of *Megara* in *Sicily*; becauſe, when he reckons up his Travels, he puts *Sicily* among the Foreign Countries which he viſited †. The *Megara* then which has a Title to *Theognis*, muſt be that in *Achaia*, ſeated near the *Corinthian Iſthmus*. This too may be demonſtrated from his own Verſes. For he prays the Gods to turn away a threatning War from the City of § *Alcathous*; now *Ovid* calls the ſame *Megara*, ** *Alcathoe*.

Whatever Character *Theognis* bears, on the Account of reſcuing Poeſy from light and uſeleſs Subjects, to employ it in the Service of Vertue and Goodneſs; yet we find *Athenæus* reckoning him among the moſt extravagant Voluptuaries; and citing ſome of his Verſes, as a ſufficient Juſtification of the Cenſure. And indeed *Suidas* in the Account of his Works, takes Notice of a Piece, entitled, *Exhortations* or *Admonitions*; which he ſays, was ſtained with the Mixture of impure Love, and other Things, very different from the Principles of Honeſty.

* Γνῶμ. v. 23. † Verſe 781. § Verſe 771. ** De Triſt. l. 1.

Yet

Yet the Moral Work which we have of his at preſent, in an Elegy of above a Thouſand Verſes, muſt be acknowledged for an uſeful Summary of Precepts and Reflections; and is clear from the Charge of Looſeneſs and Debauchery. Though perhaps it might not be left in this good Condition by the Author; but when it came abroad in the World, the lewd and groſs Notions may have been taken out, to fit it for a true Uſe; and the void Spaces filled up with ſome graver Sentences, delivered by other wiſe Men of thoſe Times, in the ſame Kind of Verſe.

We muſt not expect in theſe Compoſitions, the Genius and the Fire of Poetry. On the contrary, Things are here told for the moſt Part in the ſimpleſt Manner, without the leaſt Advantage of Ornament or Diſguiſe. And, as we know they were chiefly employed in the Inſtruction of Children; ſo one would imagine the Leſſons to have been put into *Verſe*, more for the Aſſiſtance of the Reader's Memory, than the Pleaſure of his Wit.

Phocylides, as he has ſcarce any Fragments remaining, ſo is little talked of in Hiſtory; except that he is now and then honoured with the general Praiſe of being one of the beſt *Maſters* of the *Grecian Sentences*. *Suidas* tells us, he was born at *Miletus* in *Ionia*; that he wrote Heroick Verſes and Elegies, and that his *Admonitions* or Moral Precepts were ſtollen from the Writings of the *Sibyls*.

We have ſtill a Moral Piece in long Verſe among the Minor Poets, which goes under the Name of *Phocylides*. But it will appear on the firſt Glance to have been the Work of ſome Primitive Chriſtian; from the many Paſſages borrowed from the *Jewiſh* Law, and from the noble Deſcription of the Reſurrection. Some indeed are unwilling to allow his Title to the Chriſtian Faith, from his Way of expreſſing himſelf in this laſt Point.

Οὐ καλὸν ἁρμονίην ἀναλύεμεν ἀνθρώποισι.
Καὶ τάχα δ' ἐκ γαίης ἐλπίζομεν ἐς φάος ἐλθεῖν
Λείψαν' ἀποιχομένων ὀπίσω δὲ θεοῖ τελέθοιμι.

'Twere impious to conceive our beauteous Frame
Should lie extinct. We hope from dark Abodes
To raiſe our Reliques, *and be turn'd to Gods.*

This *turning us into Gods*, has given Offence to ſome nice Ears, and ſome ſcrupulous Judgments, as a Sentence unworthy to come from a *Chriſtian.* But there might be a good Reaſon for the Author's uſing the Language of the Pagan Theology on this Occaſion; while his Deſign was, to make the Heathens of that Time believe, that the ancient *Phocylides* had ſome Notion of the Reſurrection. At leaſt, the Friends of *Sannazarius* cannot make ſo good an Apology, for his Addreſs to the Virgin *Mary*;

——— *Spes fida Hominum, Spes fida DEORUM, Alma Parens.*

EMPEDOCLES.

HE was born of one of the beſt Families in *Agrigentum*, now *Grigenti* in *Sicily*, and is commonly placed between the 70th and 80th Olympiad. The conſtant Report of his ſtudying Philoſophy under *Telauges Pythagoras*'s Son, juſtifies the fixing him in this Period. Yet if we believe what ſome affirm, that he was inſtructed by *Pythagoras* himſelf, he muſt needs be ancienter than the 70th Olympiad, in which that Great Maſter is ſaid to have

have died. On the other Hand, he is brought down ſomewhat lower than the 80th Olympiad by *Euſebius*, and * *Scaliger* has approved the Judgment.

Though his Birth and Parts might have encouraged him in the Deſigns of Ambition, yet he was naturally very averſe to State and Command, and preferred his frugal Way of Life to the Honour of a Kingdom, when voluntarily offered to his Care. Yet afterwards, being by meer Accident brought to engage himſelf in Publick Matters, he fell to Poloticks in earneſt; diſſolved the old Conſtitution of the City, and introduced a new Form of Government by Triennial Magiſtrates. This Atchievement made him much talked of, and admired in the World; ſo that whenever he came to the Olympick Games, he engaged the Eyes and the Tongues of all the Spectators, and was himſelf the greateſt Part of the † Show.

He was eminent for his extraordinary Skill in Phyſick; an Art which § *Ælian* tells us took up a good Part in the Studies of the *Pythagoreans*. And, *Ariſtotle*, in a Work cited by *Laertius*, but now loſt, does him the Honour to reckon him the Inventor of Oratory. But the Character and Fame of his Wiſdom is chiefly owing to his Perfection in Natural Science. 'Twas this Talent which obtained him an honourable Place among the Poets, by producing that admired Work of the *Nature and Principles of Things*, ſo talked of, and applauded by all Antiquity. *Lucretius* himſelf, tho' his Buſineſs was to confute the Author, yet gives us a Panegyrick on his Poeſy, when he condemns his Philoſophy; and in a Rapture makes him almoſt a God; that is, almoſt as great as his Maſter *Epicurus*.

* In *Euſeb.* ad Num. M. D. C. I. † *D. Laert.* in *Emped.* § Var. Hiſt. l. 9 c. 22.

Quorum

Quorum Acragantinus cum primis Empedocles *eſt :*
Inſula quem Triquetris *terrarum geſſit in oris :*
Quam fluitans circum magnis amfractibus æquor,
Ionium *glaucis aſpergit virus ab undis :*
Anguſtoque fretu rapidum mare dividit undis
Italiæ *terrai oras à finibus ejus :*
Hîc eſt vaſta Charybdis, *& hîc* Ætnæa *minantur*
Murmura ; flammarum rurſum ſe conligere iras,
Faucibus eruptos iterum ut vis evomat igneis :
Ad cœlumque ferat flammai fulgura rurſum :
Quæ, cùm magna modis multis miranda videtur
Gentibus humanis regio, viſendaque fertur,
Rebus opima bonis, multâ munita virûm vi :
Nil tamen hoc habuiſſe viro præclarius in ſe,
Nec ſanctum magis, & mirum carumque videtur.
Carmina quinctiam divini pectoris ejus,
Vociferantur & exponunt præclara reperta ;
Ut vix humanâ videatur ſtirpe creatus.

Thus ſang *Empedocles* ———
In fruitful *Sicily*, whoſe crooked Sides
Th' *Ionian* waſhes with impetuous Tides,
And a ſmall *Frith* from *Italy* divides.
Here *Scylla* raves, and fierce *Charybdis* roars,
Beating with boiſt'rous Waves the trembling Shores ;
Here preſs'd *Enceladus* with mighty Loads,
Vomits Revenge in Flames againſt the Gods :
Through *Ætna*'s Jaws he impudently threats,
And thund'ring Heav'n with equal Thunder beats :
This Iſle which, with ſuch wond'rous Sights as theſe,
Doth call forth Travellers, and the curious pleaſe ;
Is rich with Men and Fruit, has rarely ſhown
A Thing more glorious than this ſingle One.
His Verſe, compos'd of Nature's Works, declare
His Wit was ſtrong, and his Invention rare ;

His Judgment deep and ſound; whence ſome began,
And juſtly too, to think him more than Man.

Mr. CREECH.

He is generally cenſured as guilty of Pride and Vanity in the higheſt Degree. Out of one of his Poems that he recited to the People, we find this Sentence recorded by *Laertius*.

Χαίρετ' ἐγὼ δ' ὑμῖν θεὸς ἄμβροτος, οὐκ ἔτι θνητὸς
Πωλεύμαι. ———

Hail Friends! a God Immortal bids you Hail.

But * *Sextus Empiricus* has excuſed this Flight from Arrogance; and tells us, that the Philoſopher meant no more by calling himſelf a God, than that he had taken care to preſerve a ſtrict Purity of Mind, and ſo had rendred his Heart a fit Lodging for the Deity.

Beſides that great Poem of Natural Philoſophy, ſome think him to have been the Author of thoſe Ancient Tragedies, which went under the Name of *Empedocles*. But others have believed that *Empedocles* to have been Nephew to the Illuſtrious † Philoſopher. However *Laertius* aſſures us, that he compoſed a Poem on *Xerxes*'s Paſſage into *Greece*, and a Hymn to *Apollo*, both which his Siſter (or, as others) his Daughter burnt after his Death; the firſt becauſe it was imperfect, and the other by Chance.

The common Story of his Death is, that he flung himſelf into the burning Caverns of Mount *Ætna*; with this Deſign, that by diſappearing after ſo ſudden a Manner, he might be thought to have gone directly to Heaven. But they ſay, this con-

* *Adverſ.* Mathem. p. 60. † *Suid.* in *Emped.*

cluding

cluding Stroke of Vanity proved very unfortunate, one of his Slippers being found at the Foot of the Precipice, whence he had leaped in.

* *Strabo* has taken the Pains to refute this Relation gravely, by ſhowing that 'tis impoſſible for any Perſon to approach near that burning Mouth of the Mountain, where he is ſaid to have diſpoſed of himſelf. Nay farther, that 'tis impoſſible to throw any Thing in, by reaſon of the violent Wind ſtill ruſhing upwards, and bearing all before it.

Indeed, the bare Paſſage about the Slipper, is enough to prove the whole Buſineſs a Sham. For, as † Monſieur *Faber* wittily remarks, if a Man had taken up a Reſolution of breaking his Neck down from a Place, 'tis hard to gueſs, what Occaſion he ſhould have to make himſelf bare-foot firſt; unleſs that he might cut his Caper with a better Grace.

Therefore *D. Laertius* does not fail, after the Recital of this Fable, to give a probable Account of his Death from more rational Hiſtorians.

That riding to *Meſſana* in his Chariot, upon the Occaſion of ſome Publick Solemnity, he happened to have a deſperate Fall, which broke his Hip, and threw him into a Feaver, of which he died in the 77th Year of his Age; and to put the Thing beyond Queſtion, that his Sepulchre was ſtill at *Megara*.

* Lib. 6. pag. 274. † *Abrege des Vies des Poet. Grec.* pag. 73.

EPICHARMUS.

THE general Account makes him a *Sicilian*; this *Horace* and *Ariſtotle* follow. But *Diogenes Laertius*, who has given us his Life among the Philoſophers, ſays he was born at *Chios*. But his being carried into *Sicily*, when he was but three Months old, firſt to *Megara*, and afterwards to *Syracuſe*, might well juſtifie the calling him a *Sicilian*, tho' born in another Country. Now that he was removed from Home ſo early, *Laertius* brings his own Word to vouch; and 'tis probable therefore he made uſe of the ſame Authority in determining his Birth-place. However, if he was not born in the ſame Iſland with *Empedocles*, at leaſt he lived in the ſame Times, * and followed the ſame Sect of Philoſophers; having had the Honour of being Diſciple to *Pythagoras* † himſelf. He and *Phormus* are ſaid to have invented Comedy in § *Syracuſe*; though many other Places pretended to the Glory of that ** Diſcovery.

He preſented Fifty five, or, according to others, only Thirty five Plays. But his Works have been ſo long loſt, that even their Character is ſcarce on Record. Only *Horace* has preſerved the Memory of one of his Excellencies, by commending *Plautus* for copying it; and that is his judicious Care of keeping his Subjects always in view, and following the Chaſe of the Intrigue ſo cloſely, as not to give the Reader or Spectator Time to trouble themſelves with Doubts concerning the Diſcovery.

Plautus *ad exemplar ſiculi* properare Epicharmi.
L. 2. Ep. 1. ver. 58.

* *Suid.* † *D. Laert.* in *Epicharm.* § *Suid.* ** Vid, *Ariſtot.* Poet. c. 3.

Beſides

Beſides his numerous Comedies, he wrote Abundance of Pieces in Philoſophy and Medicine; which gave Occaſion to a very learned Man * to make two Authors of this Name; one a Comedian, and the other a Philoſopher. But we may venture ſtill to keep him undivided, becauſe *Suidas*, who ſpeaks only of the Comedies, obſerves, that ſome Perſons made *Coos* the Birth-place of the Author; in the ſame Manner, as *Laertius* does, who mentions him chiefly as a Philoſopher. Beſides, when *Laertius* in the Life of *Plato*, has told us, that 'twas reported, as if *Plato* had tranſcribed many Things from the Writings of *Epicharmus* the *Comedian*; he immediately after ſets down an Opinion maintained by *Plato*, and ſubjoyns the Phyſical Verſes of *Epicharmus*, whence it may be ſuppoſed to have been borrowed. And even the ſame learned Man but now mentioned, when he comes to illuſtrate *Laertius*'s Life of *Epicharmus*, remarks, that whereas it had been ſaid under the Story of *Plato*, that the Philoſopher was much indebted to this Author; it was to be meant of his borrowing from the Phyſiological Commentaries, which *Laertius* ſets among *Epicharmus*'s Works.

He died aged 90 Years, according to *Laertius*; or 97 as *Lucian* has him among his Long-livers. *Laertius* has preſerved theſe Verſes, which were the Inſcription of one of his Statues, and are a Teſtimony of the high Eſteem Antiquity had for his Worth.

Εἴ τι παραλάσσει φαέθων μέγας ἄλιος ἄστρων,
Καὶ Πόντος ποταμῶν μείζον ἔχει δύναμιν·
Φημὶ τοσοῦτον ἐγὼ σοφία περέχειν Ἐπίχαρμον,
Ὃν πατεῖς ἐσεφάνωσ' ἅδε Συρακοσίων.

* *Aldrovand.* in *Laert.*

The ſtarry Train as far as *Phœbus* drowns,
And ancient Ocean his unequal Sons;
Beyond Mankind, we'll *Epicharmus* own,
On whom juſt *Syracuſe* beſtow'd the Crown.

CHOERILUS.

THere were two Poets of this Name, both much talked of, and both on very different Accounts.

The elder *Chœrilus* was born at *Samos*, or according to others at *Jaſis*, or at *Halicarnaſſus*; and flouriſhed in the Time of the *Perſian* War, about the 75th Olympiad. They ſay, that he was at firſt a Servant to a *Samian* Gentleman; but running away, and applying himſelf to *Herodotus* the Hiſtorian, he grew in love with the Study of Eloquence. He is reported to have been a very beautiful Perſon; and *Herodotus* is thought to have loved him a little too * well.

The Work that made him famous, was an Heroick Poem on the Victory which the *Athenians* gained over *Xerxes*, now entirely loſt. The *Athenians* were ſo taken with his Performance, that they ordered a Piece of Gold to be paid him out of the Treaſury for every Verſe: And what was greater Encouragement, commanded, that, for the future, *Chœrilus* his Verſes ſhould be recited annually by the *Rhapſodiſts*, with the ſame Form and Ceremony as † *Homer*'s.

He muſt needs have lived to a great Age, ſince 'tis agreed that he ſpent the laſt Part of his Days in the Court of *Archelaus* King of *Macedon* whoſe Reign is commonly, though uncertainly, fixed at a very

* *Suid.* † Ibid.

great

great Diſtance from the Time of *Xerxes*. *Archelaus* had ſo high an Eſteem for his Parts, as to allow him a conſtant Penſion of four *Minæ* a Day; which we are aſſured he always ſpent in making much of his * Carcaſs.

The other *Chœrilus* commonly paſſes for the Laureat of *Alexander the Great*; but at the ſame Time is reckoned ſuch a wretched Verſifier, as to do the Emperour's Judgment as little Credit, as he formerly did his Exploits. *Horace* gives the beſt Account of the Poet and of his Patron; while he is making *Auguſtus* as much ſuperior to *Alexander* in Wit and Genius, as he was owned to be in Empire.

Gratus Alexandro *regi magno fuit ille*
Chœrilus; *incultis qui verſibus & malè natis*
Rettulit acceptos, regale numiſma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, ferè ſcriptores carmine fœdo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam carè prodigus emit;
Edicto vetuit, ne quis ſe, præter Apellem,
Pingeret; *aut alius* Lyſippo *duceret æra*
Fortis Alexandri *vultum ſimulantia. Quòd ſi*
Judicium ſubtile videndis artibus, illud
Ad libros, & ad hæc Muſarum dona vocares;
Bæotûm *in craſſo jurares aëre natum.*

With Joy the mighty *Macedonian* heard
His *Chœrilus*; and that ungainly Bard,
Tho' Art and Nature damn'd his dull Deſign,
A golden *Philip* got for ev'ry Line.
Ink tamper'd with by Blockheads, daubs the Hand;
And braveſt Acts in naſty Verſe are ſtain'd.

* Vid. *Athenæum*. l. 8.

The ſame vain Youth, who bought the ſcoundrel Lays,
And paid ſo largely for his own Diſgrace;
Could yet decree, no vulgar Hand ſhould frame
A brazen King; nor charge the Canvas with his Fame.
Yet ask the royal Critick, when ſo quaint
In judging Statues, and ſo nice in Paint,
To give his Thoughts of Verſe, he'll be confeſs'd
Not *Jove*'s dread Son, but ſome *Bœotian* Beaſt.

The old Grammarians and Interpreters were a little puzzled to make the Faith of *Horace*, and the Honour of *Alexander* agree together, in relation to this Story. But they bring off the Prince's Judgment with a couple of Fetches. Firſt they tell us, that the Bargain he made with *Chœrilus*, was to give him a Piece of Gold for every good Verſe, and a Box on the Ear for every bad one: And then they relate it as one of his Sayings, that he had rather have been the *Therſites* of *Homer*, than the *Achilles* of *Chœrilus*.

The elder * *Scaliger* makes the whole Buſineſs to be a meer Blunder of *Horace*'s. He never heard of the ſecond *Chœrilus*; and ſays, we have as much Reaſon to fancy two *Plautus*'s, and two *Laberius*'s, becauſe *Horace* has given them ſuch a deep Touch of his Satire, however admired by all the World. But that there was a bad *Chœrilus* as well as a good one, may be made out by other Authorities. *Ariſtotle* in his † *Topicks*, when he ſpeaks of alledging proper Examples, bids us bring ſuch as *Homer* had uſed, and not ſuch as *Chœrilus*. οἷα Ὁμήρῳ, μὴ οἷα χοιρίλῳ. And § *Quintus Curtius* to expreſs the Stupidity of one *Agis* an *Argive* Poet, ſays, he was the worſt after *Chœrilus*. That one *Chœrilus* had

* In *Euſeb.* ad MDXXXIV. † Lib. 8. § Lib. 8. c. 5.

a very

a very happy Talent in Poetry, *Scaliger* himſelf ſufficiently proves by producing a moſt delicate Fragment of his: But this damages his Cauſe inſtead of ſtrengthening it: For if he had been ſo excellent a Poet, *Ariſtotle* would never have fixed that Cenſure on him; and as to *Quintus Curtius*, he may ſay perhaps, that *He* took his *Chœrilus* from *Horace*. Beſides, if *Scaliger's* Fragment ſhould be owned for the Work of that *Chœrilus* whom we call the worſt, he will ſtill be no better than

——————————— Chœrilus *ille*
Quem bis terque bonum cum riſu miror ——

Monſieur *Dacier* indeed tells us, that it appears from the Hiſtories of *Alexander's* Life, that he had a Poet in his Court of this Name. But 'till he declares who thoſe Hiſtorians are, and where to be found, we may venture as to this Point to rely on *Horace's* Word, who certainly was too great a Critick to make ſuch a notorious Miſtake; and that too, when he was writing to *Auguſtus*, and uſing all the Art and Niceneſs he was Maſter of.

CRATINUS.

Cratinus and *Eupolis.*

WE have ſo imperfect Memorials of theſe two old Gentlemen, that they muſt needs have lain in the ſame Obſcurity with *Magnes*, *Phrynichus*, *Strattis*, *Theopompus*, and the reſt of the forgotten Tribe of *Dramatiſts*; had not * *Quintilian*, † *Horace*, and § *Perſius*, all mentioned theſe two Authors, (and theſe only) together with *Ariſtophanes* as the Great Maſters of what we call *The Ancient Comedy.*

Cratinus, the elder of the two, was famous in the 81ſt Olympiad**, ſome twenty or thirty Years before *Ariſtophanes*, and ſomewhat more after *Æſchylus.* But if we conſider that he lived within three of a Hundred Years, we may conclude, that he enjoyed the Converſation and Acquaintance of both thoſe Poets, though ſo much a Senior to one, and Junior to the other. He was an *Athenian* †† born, and we don't find but that he ſpent all his long Life in his Native City; where, if he did not invent Comedy, he was at leaſt the firſt who brought it into ſome Form and Method, and made it fit for the Entertainment of a Civil Audience. It's true indeed, that the Art under this firſt Refinement, retained too many Marks of it's rude Original. Perſons and Vices were expoſed in barefaced Satire, and the chief Magiſtrates of the Commonwealth ridiculed by Name upon the Stage. Thus we find in *Plutarch*'s Life of *Pericles*, ſeveral Paſſages out of *Cratinus*'s Plays, where he reflected boldly on that Great General; who at the ſame Time by his Eloquence and his Arms, reigned almoſt abſolute Maſter of *Athens.*

* Lib. 10. c. 1. † Serm. l. 1. Sat. 4 § *Perſ.* Sat. 1. ** *Euſeb.* †† *Suid.*

He

He appears to have been an exceſſive Drinker; and the Excuſe he gave for the Vice, was, that 'twas abſolutely neceſſary to the warming his Fancy, and the putting a Soul into his Verſe. Hence *Horace* makes uſe of his Judgment to ſhow, what ſhort-liv'd Creatures the Off-ſpring of Water-Poets commonly prove;

Priſco ſi credas, &c. L. 1. Ep. 19.

And for the ſame Reaſon, *Ariſtophanes* in his *Irene*, has given a pleaſant Account of *Cratinus*'s Death, that it was cauſed by a fatal Swoon, at the Sight of a noble Cask of Wine ſplit in Pieces, and the Liquor laviſhly waſhing the Streets.

——— Τίδε Κρατῖνον, &c.

The Time of his Death is preſerved in the ſame Jeſt of *Ariſtophanes*, and referred to the Year in which the *Lacedæmonians* firſt beſet *Athens*; which in all Probability was at the Beginning of the firſt *Peloponneſian* War, in the 87th Olympiad.

Suidas tells us he wrote Twenty one Plays, and got five Victories; leaving only this ſhort Mark of his Excellencies, that he was Λαμπρὸς ἐν χαρακτῆρσι, *ſplendid and bright in his Characters.*

Eupolis was an * *Athenian* too, and followed the ſame Profeſſion of diverting the Common People with the Vices and Miſcarriages of the Prime Miniſters of State. He was but ſeventeen Years old, when he firſt adventured to ſhow himſelf on the † Theatre; where he ſeems to have been more ſevere and more impartial than *Cratinus*, in one Reſpect: For *Pericles* and *Cimon* being the two oppoſite Patriots, and the two leading Men of the City

* *Suid.* † Ibid.

in

in thoſe Times; *Cratinus*, though he expoſed *Pericles*, yet ſhowed a great Reſpect for *Cimon*, and commended him in ſome Verſes which are cited by *Plutarch*; whereas, *Eupolis* ſpared neither Party, but ridiculed both thoſe great Captains; as the ſame *Plutarch* has recorded in their Lives.

Eupolis, according to *Suidas*, periſhed by Shipwrack in the War with the *Lacedæmonians*; on which Occaſion it was afterwards publickly prohibited, that a Poet ſhould ſerve in War. It ſhould ſeem, ſuppoſing this Relation to be true, that his Body was recovered and brought to Shore; for * *Pauſanias* deſcribes his Tomb, as ſtanding in the Road between *Olympia* and *Sicyonia*; unleſs the τάφος he mentions were only a κενόταφος, or, a Monument that preſerved no other Reliques but his Name and Reputation.

Cicero † obſerves, that 'twas the common Notion of People, that *Eupolis* was thrown into the Sea by *Alcibiades*, for traducing him in one of his Pieces: But adds withal, that *Eratoſthenes* had confuted this vulgar Opinion, by giving a Liſt of the Comedies which he wrote, after the Time pitched on for that Misfortune.

He preſented ſeventeen Plays (the Names of moſt of which, as cited by ancient Authors, are collected by § *Voſſius*) and won ſeven ** Victories.

* *Corinth.* p. 97. † Ad *Attic.* l. 6. Epiſt. 1. § *De Poet. Grec. tempor.* p. 38. ** *Suid.*

ANTIMACHUS.

ANTIMACHUS.

THE particular Time of *Antimachus*'s coming into the World is not upon Record; but we are at no loſs in fixing his Age, ſince that of his great Patron *Lyſander* is ſo well underſtood; who won his famous Victory over the *Athenians* in the 4th Year of the 93d Olympiad. * *Diodorus Siculus* relates from *Apollonius*, that the Poet flouriſhed under *Artaxerxes* Son to *Darius*, which agrees with the Time of *Lyſander*.

He was born at *Colophon* in *Ionia* †; not at *Claros*, as an ingenious Critick § has miſtaken. For when *Ovid* calls him the *Clarian* Poet, it's eaſy to conceive, that the old Town of *Claros* ſtanding ſo very near *Colophon*, and being ſo highly celebrated for the Temple of *Apollo Clarius*, might well give an Epithet to the neighbouring Citizens, as it gave the chiefeſt Fame and Honour to their City.

Steſimbrotus and *Panyaſis* were his Inſtructors, and Grammar and Poeſy the two Profeſſions he ** followed: But 'tis likely he quitted the firſt Art, when he had raiſed a ſufficient Credit in the other.

He compoſed many Pieces in the Heroick Way; that which we find moſt talked of, was the *Lyſandria*, a Poem on that great General's Atchievements. But however it came to paſs, *Lyſander* was ſo far from encouraging and rewarding his Labour, that he gave away the Poetick Prize to a much inferiour Performer; upon which Affront, *Antimachus* burnt his Work. It ſeems *Plato*, who was then a young Man, and an intimate Friend of the Poet's, comforted him in his Affliction with this Conſideration, That 'twas only the Ignorance of

* Lib. 13. p. 390. † *Suid.* § *Le Fevre.* ** *Suid.*

the

the Judges, which caused so unjust a Sentence *. They say too, that when *Antimachus* had called together a great Company, and was reading that Poem to them; every one at last slipping away, except *Plato*; *I'll read on still* (cry'd *Antimachus*) Plato *alone is a sufficient Audience* †.

Hermesianax an Elegiack Poet, as he is cited in § *Athenæus*, gives us an Account of *Antimachus*'s *Lyde*, of his Travels for her Sake; and his Sorrow for her Death, and his Way of suppressing it.

Λυδῆς δ' Αντίμαχος Χρυσηΐδος ἐκ μὲν ἔρωτος
Πληγεὶς, Πακτωλοῦ ῥεῦμ' ἐπέβη ποταμοῦ.
Δαρδάνην δὲ θανοῦσαν, ὑπὸ ξήρην θέτο γαῖαν
Καλλίον ἴξαον δήθεν ἀποπρολιπὼν.
Ἄκραν ἐς Κολοφῶνα· γόων δ' ἀνεπλήσατο βίβλου,
Ἱρὰς ἐκ παντὸς παυσάμενος καμάτου.

Antimachus, to win the *Chrysean* Dame,
Pass'd old *Pactole*, and view'd the wealthy Stream:
But when interr'd in fam'd *Dardania*'s Soil
He left the Maid, and reach'd his native Isle;
With deathless Verse his Passion he allay'd,
And his Strains cur'd the Sorrows they display'd.

** *Plutarch* tells us, this *Lyde* was the Poet's Wife; and that having lost her, he composed an Elegy inscribed to her Name; where reckoning up the strange Misfortunes and Sufferings of other People, he lessened his own Grief and Trouble by the Recital of theirs.

He attempted a vast Poem on the *Theban* War; and it's commonly said he had finished 24 Books of it, before he had brought his Heroes to sit down before the City. Old *Acron* makes him the *Cyclic* Poet, whom *Horace* has exposed; and the same too whom he has censured in that other Place;

* *Plutarch* in *Lysand*. † *Cicero* in *Bruto*. § Lib. 13. p. 598.
** De Consolat. ad *Appollon*.

Nec

Nec reditum Diomedis ab interitu Meleagri.

Antimachus (as he ſays) having in a Poem of the Return of *Diomedes*, begun the Heroe's Adventures, with the Death of his Uncle *Meleager*.

* *Quintiliæn*, when he has been giving *Heſiod* the Prize in the middle Stile, tells us, "That *Antimachus* on the contrary, is commended for Force "and Gravity, and for his Way of Expreſſion, "by no Means vulgar. Yet, though the common "Judgment of the Grammarians aſſigned him the "ſecond Place in the Liſt of Heroick Poets, he is "very deficient in Paſſion, in Pleaſantneſs, in Diſpoſition, and in the whole Artifice of a Poem. "So that, he gives a plain Argument, what great "Difference there is between being *Second* to *Homer*, and being *next to him*".

The Emperour *Hadrian*, however celebrated as well for his Learning as his Valour, yet has left no very good Sign of his Taſte in Poetry; when the Hiſtorian tells us, that he had a Deſign of baniſhing *Homer* out of the World, and of eſtabliſhing *Antimachus* in his Room †. *Spartian*, in the Life of the ſame Emperour, reports, that he wrote obſcure Pieces in Imitation of *Antimachus*: Whence the great *Caſaubon* has taken the Pains to prove that Poet guilty of the moſt affected Obſcurity in thoſe little Fragments, or Expreſſions, that remain. Theſe indeed are found chiefly among the Gloſſographers, and owe their Continuance in the World to the Difficulty of their Signification.

* Lib. 10. c. 1. † *Dio.* Lib. 69. p. 790.

MENANDER:

MENANDER.

MENANDER.

HE was born at *Athens*, in the ſame Year with the famous *Epicurus*, which was the third of the 109th * Olympiad. The old Grammarians give us ſtrange Relations of the early Progreſs of his Studies; and tell us what an odd Stratagem he invent-

* Vet. Inſcrip. ep. *Gruter.* & *Meurs.* de Archont. Athen.

ed

ed to allay the common Envy of the City, while he was only a Boy. But perhaps they might have no other Foundation for all theſe Stories, than the conſtant Report of his preſenting his firſt Play, when very young. *Euſebius* has marked the Year of this Beginning of his Fame, the fourth of the 114th Olympiad; two Years after the Death of *Alexander the Great*. But *Meurſius* has proved a Miſtake of one Year upon him in this Point; and ſo by fixing it a Year ſooner, has ſhown us that the Poet was but twenty Years old when his firſt Work appeared on the Stage, and won the Prize. His Happineſs in introducing the New *Comedy*, and refining an Art, which had been ſo groſs and licentious in former Times, quickly ſpread his Name over the World. * *Pliny* informs us, that the Kings of *Egypt* and *Macedon* gave a noble Teſtimony of his Worth; ſending Ambaſſadors to deſire his Company at their Courts, and Fleets to bring him over; but that he himſelf left a nobler Proof of his real Excellencies, by preferring the free Enjoyment of his Studies to the Favours and the Promiſes of Monarchs. Yet the Envy or the Corruption of his Countrymen denied his Reputation the ſame Juſtice at home, which it found abroad. For he is ſaid † to have won but eight Victories, tho' he obliged them with above an hundred Plays.

Quintilian, in his Judgment of *Afranius* the *Roman* Comedian, cenſures *Menander*'s Morals as much as he commends his Writings: And therefore in this Senſe too *Horace* might have ſaid,

Dicitur Afranî *toga conveniſſe* § Menandro.

For our *Grecian* Poet was as true a Slave to Love as his *Latin* Imitator. But then his Love is re-

* Lib. 7. c. 30. † *A. Gell.* lib. 17. c. 4. § Lib. 2. Epiſt. 1. Verſ. 57.

corded to have been the honeſter of the two. For while *Afranius* is charged with making lewd Courtſhip to his own Sex *; *Menander*'s Character at the worſt makes him no more than Περὶ γυναῖκας ἐμμανὴς † *a mad Fellow after Women.*

We learn from § *Athenæus*, that his Miſtreſs's Name was *Glycera.* And we may conclude ſhe was no extraordinary Beauty from her odd myſtical Apopthegm to the Poet; by which ſhe gave him to underſtand, that an ugly Face ought no more to prejudice one againſt the Body which it belonged to, than the Scum on the Top of a Meſs of Milk ſhould hinder one from uſing what was underneath. It ſeems, her Honeſty had not much Advantage of her Features; for ſhe admitted the Courtſhip of *Philemon*, who had before been *Menander*'s Rival in his Art. Hence, when *Philemon*, in one of his Pieces, took Occaſion to honour her with the Epithet of *Good*; *Menander* in his next Work oppoſed him with this Aſſertion, *That no Miſs could be Good* **.

Phædrus in one of his †† Fables, has given *Menander* the Gate and the Dreſs of a moſt affected Fop,

Unguento delibutus, veſtitu adſluens,
Venichat greſſu delicatulo & languido.

But it's likely, that this Deſcription of his Perſon is the only true Thing in the Story. For *Phædrus* founds his Tale upon this Notion, that *Menander* was not known to *Demetrius Phalereus*, except in his Works. Whereas we are aſſured from good Authority, they were Scholars together under §§ *Theophraſtus.* And farther, that when *Demetrius* was

* *Quintilian* 16. l. 10. c. 1. † *Suidas.* § Lib. 13. pag. 585.
** *Athenæus.* l. 13. p. 594. †† Lib. 5. Fab. 1. §§ *D. Laert.* in *Theophraſt.*

arraigned

arraigned at *Athens* for Tyranny, *Menander* was like to have ſuffered Death, for no other Crime, but the Repute of being his * Friend.

Menander died in the Third Year of the 122d Olympiad; as we are taught by the ſame old Inſcription, to which we were obliged for fixing the Time of his † Birth. His Tomb, in *Pauſanias*'s Age, was to be ſeen at *Athens*, in the Way from the *Piræus* to the City, cloſe to the honorary Monument of § *Euripides*; whom (as ** *Quintilian* obſerves) he zealouſly imitated in a different Field. The following Verſes paſs for his Epitaph in the †† *Anthologia*.

Βάκχω χ᾽ Μούσαι μεμηλότα, τὸν Διοπείθους
Κεκροπίδην ὑπ᾽ ἐμοὶ, ξεῖνε, Μένανδρον ἔχω.
Ἐν πυελὶ δ᾽ ὀλίγην ὃς ἔχει κόνιν. εἰ δὲ Μένανδρον
Δίζηαι, δήεις ἐν Διὸς ἃ Μακέδων.

Stranger! this Stone preſerves *Menander*'s Name,
And that poor Duſt which ſcap't his Funeral Flame,
But would you find *Menander*, ask above;
And ſeek the Laureat in the Court of *Jove*.

Of his Works, which amounted to above an hundred Comedies, we have had a double Loſs; the Originals being not only vaniſhed, but the greateſt Part of them, when copied by *Terence*, having unfortunately periſhed by Shipwrack, before they ſaw §§ *Rome*. Yet the four Plays which *Terence* borrowed from him before that ſad Accident happened, are ſtill preſerved in the *Roman* Habit; and 'tis from the Character of *Terence*, that moſt Men now judge of *Menander*. Whatever the *Latin* Author has deſerved by his exact Painting of

* *D. Laert.* in *Demetrio Phaler.* † Vid. *Meurſ.* de Archont. Athen. Lib. 4 c. 81. p. 182. § *Pauſan. Attic.* p. 3. ** Lib. 10. c. 1. †† Pag. 308. l. 3. §§ *Sueton.* in vit. *Terent.*

the Manners; by the Uſefulneſs of his Sentences, or by his pleaſant and Gentleman-like Railleries, *Menander* challenges a large Share with him in the Applauſe. And this Applauſe is all that we can give him upon our own Judgment. The Reſt of his Praiſes we muſt take at ſecond-hand, and only clap for Company.

We find the old Maſters of Rhetorick recommending his Works, as the true Patterns of every Beauty, and every Grace of Publick Speaking. * *Quintilian* declares, that a careful Imitation of *Menander* only, will ſatisfy all the Rules he has laid down in his *Inſtitutions*. 'Tis in *Menander*, that he would have his Orator ſearch for a Copiouſneſs of Invention; for a happy Elegance of Expreſſion; and eſpecially for an univerſal Genius, able to accommodate itſelf naturally to all Perſons, Things and Affections. And 'tis by theſe Accompliſhments, that he owns *Menander* to have robbed his Competitors in Comedy of their Name and Credit; and to have caſt a Cloud over their unequal Glory, by the ſuperiour Brightneſs of his own.

His wonderful Talent at expreſſing Nature, in every Condition, and under every Accident of Life, has always made the nobleſt Part of his Character. 'Twas this which gave Occaſion to the fine Turn of *Ariſtophanes* the Grammarian, when he asked that gentile Queſtion;

——— Ὦ Μένανδρε, καὶ Βίε,
Πότερος ἂρ' ὑμῶν πρότερον ἐπιμιμήσατο †.

O MENANDER, *and Nature,*
Which of you copied your Pieces from the other's Work?

* Lib. 10. c. 1. † *Syrian.* Comm. ad *Hermogen.* p. 38.

And

And *Ovid* has made choice of the ſame Excellency, to ſupport the Immortality he has given him;

Dum fallax ſervus, durus pater, improba læna,
Vivet; dum meretrix blanda, Menander *erit.*

Yet his Wit is recorded to have been anſwerable to his Art; and his *Sales* ſuch as could be ſupplied only from the ſame Waters whence *Venus* ſprung *.

After all, *Julius Cæſar* has left in ſhort, the loftieſt as well as the juſteſt Praiſe of *Menander*'s Works, when he calls *Terence* only a *Half-Menander* †. For while the Vertues of the *Latin* Poet continually affect our Mind, and engage all our Admiration; 'tis impoſſible we ſhould raiſe a higher Notion of Excellency, than to conceive the great Original ſtill ſhining with half it's Luſtre unreflected; and preſerving an equal Part of its Graces, above the beſt Copier in the World.

* *Plutarch* in *Compar. Ariſtoph.* & *Menand.* † *Tu quoque, tu in ſummis, ô* Dimidiate Menander. Sueton. *in vit.* Terent.

PHILEMON

PHILEMON.

WE cannot fully underſtand *Menander*'s Story without ſome Acquaintance with *Philemon*, his double Rival in his Muſe and in his Miſtreſs. He was born at *Syracuſe* in *Sicily* according to *Suidas*; or, as * *Strabo*, in the City called *Soli* or *Pompeiopolis* in *Cilicia*.

* Lib. 14. p. 671.

He

He wrote in the New Comedy, like *Menander*; and though much inferior to him, yet by the Partiality of the Judges, often balked him of the Prize. Hence *Menander* meeting him once in the Street, asked him, *Prithee tell me fairly* Philemon, *if you don't always bluſh, when the Victory is decreed you againſt me* *?

His Plays were very numerous, of which we have a great many moral Fragments in the common Editions of the Minor Poets. *Plautus* borrowed his Comedy of the *Merchant*, from one of his, of the ſame Title in *Greek* †; as is acknowledged in the Prologue.

Græcè hæc vocatur Emporos Philemonis,
Eadem Latinè Mercator Marci Accii.

We are told by a good Judge §, that though he muſt yield the Precedency to *Menander*, yet there were to be found in him a great many handſome Pieces of Wit; Intrigues pleaſantly turned; Perſons accommodated to the Nature of Things; and Sentences to the Uſe of Life; Jeſts not below the Sock, and ſerious Reflections not ſo high as the Buskin.

Lucian has got him down among his Long-livers, and given him 97 Years, making him expire in a Fit of Laughter. Perhaps, as the moſt ingenious *Tanaquil Faber* has conjectured, when the Ancients tell us that, he and another Comick Poet ** died with Laughing, they might mean no more than this Allegorical Senſe, that they were entire Maſters of the Ridicule, and refin'd Buffoonry. In the ſame Manner, as when they report, That *Democritus* did nothing but laugh, and *Heraclitus* on the other hand was always in Tears; they might deſign no more,

* *Aul. Gell.* l. 17. c. 4. † Ἔμπορος. § *Apuleius* Florid. l. 3. ** *Philiſtion.*

than to let us underſtand, that the firſt of theſe Philoſophers, having a full and ſenſible Knowledge of the Vanity of all human Things, eſteemed them only as the Toys of Children, and the Sport of wiſe Men; while *Heraclitus* took the Matter more to Heart, and thought the moſt ordinary Accidents of Life deſerved a ſerious Pity; and that the Perſons concerned in them, were to be brought to a right Senſe, by a moſt ſober Application, and the Arts of a ſtudied Condolement.

But we have two larger Accounts of his Death from *Suidas* and *Apuleius*; which as they don't much prejudice one another, ſo they are not utterly irreconcileable to this firſt Notion; ſince they inſiſt only on Circumſtances that attended his Death, without expreſſing the immediate Occaſion of it.

Suidas his Story is to this Purpoſe. When the *Athenians* were engaged in a War with *Antigonus*, *Philemon* living in the *Piræus*, ſaw in his Dream nine Virgins going out of the Houſe: He fancied that he asked them what their Deſign was; and for what Reaſon they were ſo unkind as to leave him; and thought they made Anſwer, They were going to another Place, it not being lawful that he ſhould hear them any longer. The Poet waking from his Dream, told the Boy that ſat by him the whole Buſineſs: And afterwards falling to Work on finiſhing the Comedy that he was then about, he wrapped himſelf up, and went to ſleep. The People who were in the Houſe ſuſpected nothing for ſome Time; 'till at laſt wond'ring at his long Reſt, they came into his Apartment, and found him Dead.

* *Apuleius* thus gives the Relation. He was reciting in a publick Place, one of his neweſt Pieces; and having got as far as the third Act with univerſal Applauſe; a violent Storm of Rain obliged the

* *Florid.* l. 3.

Company

Company to break up; but not without a Promiſe from the Poet, to give them the reſt of the Play the Day after. Accordingly the next Day, a vaſt Multitude met: Great Crouding there was for Places, and great Expectation of the Entertainment. At laſt, when every one's Patience had been pretty well tired, ſome of the fleeteſt in the Company were diſpatched to enquire after *Philemon*, and to bring him along with them. The Meſſengers taking their Way to his Houſe, found him dead in his Bed, ſtill lying in a ſtudious Poſture; his Hands claſped faſt about his Book, and his Face leaning over it.

BION and *MOSCHUS.*

THE prodigious Credit of *Theocritus* in the Paſtoral Way, enabled him not only to engroſs the Fame of his Rivals, but their Works too. In the Time of the later *Grecians*, all the ancient *Idylliums* were heaped up together in one Collection, and *Theocritus* his Name prefixed to the whole Volume. On which Occaſion there is a pretty *Greek* Epigram in the *Anthologia*, attributed to *Artemidorus*;

Βυκολικὰς Μοῖσας σποράδες πόκα, νῦν δ' ἅμα πᾶσαι
Ἐν μιᾶς μάνδρας, ἐντὶ μιᾶς ἀγέλας.

The ſcatter'd Muſes rallying on the Plains,
A ſingle Flock, a ſingle Fold contains.

Learned Men have not yet adjudged a great many of the Spoils to their proper Owners. But they have admitted the Claims of *Bion* and *Moſchus* to

to a few little Pieces, ſufficient to make us inquiſitive about their Character and Story. And it happens very pleaſantly, that we muſt be indebted to each of them, for our Knowledge of the other. For *Moſchus*, by compoſing his delicate Elegy on *Bion*, has given us the beſt Memorials of *Bion*'s Life; and the beſt Inſtance of his own Vein in Poetry.

Bion then, was of *Smyrna*, the ſame famous City, which ſhows the faireſt Title to the Birth of *Homer*, in his Name of *Meliſigines*, taken from the River *Meles*, which flows not far from it's Walls. 'Tis to this River that *Moſchus* addreſſing himſelf, makes the ſweet Compariſon of theſe two Poets.

Τῆτ' ὤ τοι, πόλαμῶν λιγυτρώταλε δεύτερον ἄλγος·
Τῆτο Μέλη νέον ἄλγος. ἀπώλεσο πρέν τοι Ὁμηρος
Τῆνο τὸ καλλιόπας γλυκερὸν στόμα; ἢ σὲ λέγουσι
Μύρεσθαι καλὸν ὗα πολυκλαύτοισι ῥεέθροις,
Πᾶσαν δ' ἔπλησας φωνᾶς ἄλα. νῦν πάλιν ἄλλον
Τέκα δακρύεις, αἰνῷ δ' ἐπὶ πένθει τάκη.
Ἀμφότεροι παγαῖς περιλαμένοι· ὃς μὲν ἔπινε
Παγασίδος κράνας, ὁ δ' ἔχεν πόμα τᾶς Ἀρεθούσας.
Χ' ὠ μὲν τυνδαρέοιο καλὰν ἄεισε θύγατρα,
Καὶ θέτιδος μέγαν ὗα, ἢ Ἀτρείδαν Μενέλαον.
Κεῖνος δ' ὃ πολέμοις, ὃ δάκρυα, Πᾶνα δ' ἔμελπε.
Καὶ βώτας ἐλίγαινε, ἢ ἀείδων ἐνόμευε·
Καὶ σύριγγας ἔτευχε, ἢ ἁδεῖα πόρσιν ἄμελγε,
Καὶ παίδων ἐδίδασκε φιλάμαλα, ἢ τὰ Ἔρωτα
Ἔτρεφεν ἐν κόλποισι, ἢ ἤρεσε τὰν Ἀφροδίτην.

This, now, a ſecond Grief, thou tuneful Stream,
This, a new Grief, O *Meles*, wounds thy Fame.
Long ſince alaſs! the Muſe's ſweeteſt Tongue
Thy *Homer* fell; and thou his dying Song,
Born on thy hapleſs Current, did convey;
While thy loud Plaints ran ſounding to the Sea.

A ſecond Son now claims thy weeping Pow'r,
And racking Grief, like Drought, conſumes thy Store.
Both choſe pure Fountains to refreſh their Muſe;
He *Helicon*, and *He* fair *Arethuſe*.
He ſang *Achilles*, and th' *Atridan* Flame,
And the bright Miſchief of the fatal Dame.
But *He*, nor Arms, nor Tears, but gentle Swains;
Nor ever left his Flock to tend his Strains.
To frame ſhrill Pipes was *Bion*'s envied Knack,
And pleaſe young Lovers, while their glowing Smack
Came echoing in his Tunes. Sometimes he bow'd
To eaſe fair Heifers of their milky Load.
About his Neck ſweet *Cupid* clinging plaid;
And ev'ry Kiſs he gave the Boy, the Mother's Love
repaid.

This is all the Information we have, as to his Country, his Credit, and his Profeſſion. The Age of him and *Moſchus* too may be ſettled from the ſame Authority. For *Theocritus* is introduced * as bewailing *Bion*'s Death among the *Syracuſians*, while *Moſchus* was mourning the ſame Loſs in *Sicily*. And therefore all the three Paſtoral Poets muſt have been Cotempotaries. And ſince *Theocritus* is ſo well known to have flouriſhed under the famous *Ptolemy Philadelphus*, *Bion* and *Moſchus* muſt be placed in the ſame happy Times of Wit and Learning; though perhaps they had not the Honour to be encouraged by the ſame Royal Patron. Now *Euſebius* informs us, that *Ptolemy Philadelphus* began his Reign in the 4th Year of the 123d Olympiad, and concluded it in the ſecond Year of the 133d.

Bion unhappily periſhed by Poyſon; and, it ſhould ſeem, not accidentally, but by the Appointment of ſome great Man. For thus *Moſchus* deſcribes his Fate.

* Verſ. 94. Ἐν δὲ Συρακοσίοισι Θεόκριτος, &c.

Ἄρχετε

Ἄρχετε Σικελικαὶ τῶ πένθεος, ἄρχετε Μοῖσαι.
Φάρμακον ἦλθε Βίων, ποτὶ σὸν στόμα, φάρμακον εἶδες.
Πῶς τεῦ τοῖς χείλεσι ποτέδραμε, κὐκ ἐγλυκάνθη;
Τίς δὲ βροτὸς τοσοῦτον ἀνάμερος, ἢ κεράων τοι
Ἢ δοῦναι καλέων τοι φάρμακον, ἔκφυγεν ὠδαν.

Begin, ſad Nymphs, begin the mournful Strains:
Poyſon, poor *Bion*, Poyſon fir'd thy Veins.
But, ah! could Poyſon to thy Mouth be born,
And touch thoſe Lips, and not to Honey turn?
Ah! could the ſavage Wretch that mixt the Draught,
Deaf to thy Song ſtill keep the barb'rous Thought!
Ah! could thy Charms not break the dire Command,
And ſhake the Potion from his trembling Hand!

It was not enough, what was before obſerved of *Theocritus*, that he had engroſſed the Credit and the Writings of the other Paſtoral Poets; for, it ſeems he had robbed one of them of his very Name; ſince we find ſome Criticks maintaining, that *Moſchus* and *Theocritus* are the ſame Perſon. But they are ſufficiently confuted by the Remark already made; that in *Moſchus*'s Elegy on *Bion*, he brings in *Theocritus* bewailing the ſame Misfortune in another Country. *Suidas* will have *Moſchus* to have been a Profeſſor of Grammar at *Syracuſe:* But it's certain, that when he made that Elegy, his Reſidence was among the *Italians*; (though perhaps in thoſe Parts which lay over againſt *Sicily*) where he ſeems to have been Scholar to *Bion*; and probably his Succeſſor in governing the Poetick School. Moſt of this may be fairly deduced from his own Words;

——————— ἀυτὰρ ἐγώ τοι
Ἀυσονικᾶς, ὀδύνας μέλπω μέλος, οὐ ξένος ὠδᾶς
Βωκολικᾶς, ἀλλ' ἣν τ' ἐδιδάξαο σεῖο μαθητὰς.
Κλαρονόμως Μώσας τᾶς Δωρίδος ἄμμε γεραίρων;
Ἄλλοις μὲν τεὸν ὄλβον, ἐμοὶ δ' ἀπόλειψας ἀοιδάν.

And

And I, *Auſonia*'s Swain, to Verſe commit
Her Tears; no Stranger to the ſoft Delight
Of *Dorian* Numbers, which thy honour'd School
Boaſt, the dear Reliques of their Maſter's Soul.
Thy Wealth finds other Heirs: With me remain
Thy nobleſt Gifts; with me thy Pipe, and Vein.

The few Remains of theſe two Poets are reckoned among the ſweeteſt Pieces of the ancient Delicacy. It is obſervable, that *Moſchus*, though Scholar to the other, yet is always honoured with the Precedency by the Criticks, who have publiſhed or illuſtrated their Works. The Occaſion of this Favour was, probably, their finding a little nearer Reſemblance to *Theocritus* in his Conduct and Stile, than they could obſerve in *Bion*'s. Not but that he and *Bion* both, ſeem in a great meaſure to have neglected that blunt Ruſticity and Plainneſs, which was ſo admired an Art of their great Rival: For they aim always at ſomething more polite and gentile, though equally natural, in their Compoſitions. Indeed, the greateſt Part of their Subjects, not requiring the direct Talk and Converſation of Shepherds, may be excuſed, if they are adorned with more Grace and Elegancy, as long as the Original Simplicity is not deſtroyed. As the Paſtoral Muſe is not to be ſet on a Throne like a Princeſs; ſo ſhe looks altogether as ungainly, if ſhe always lies along, picking the Graſs, or kiſſing the green Turf. The main Beauty is, what *Boileau* calls, *deſcendre ſans baſſeſſe, to ſtoop without Creeping*; and this perhaps may ſhine as fair in them, as in *Theocritus*. However, they will pretend to have ſome Advantage of him, in the Happineſs of Wit, and of Expreſſion; in the moving Softneſs of Paſſion; in the nice

nice Choice and Order of Words, and the ſweet Harmony of Verſe which flows from thoſe Graces. And, in ſhort, if their Works are not admitted among ſome for ſo true Paſtorals, they certainly paſs among moſt Men for better Poems.

FINIS.

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